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LONDON, SATURDAY, MAY 27, 1848.

REVIEWS

Principles of Political Economy; with some of their Applications to Social Philosophy. By John Stuart Mill. 2 vols. Parker.

Is regarding the aim and substance of these volumes as involving questions of the utmost importance and interest, it is happily not needful that we should acquiesce in all the extravagances of hope and fear with which a certain fashionable fanaticism has of late years surrounded many of the inquiries of the political economist. We may candidly admit the urgent nature of such questions as those of Poor Law Amendment, Systematic Colonization, and a more Equitable Distribution of Property; but it does not therefore follow that we should be deprived of our presence of mind by an alarming belief in the impending advent of some appalling cycle of catastrophes. It is, happily, still possible, without any violence to the dictates of common sense and prudence, to address ourselves to these grave topics with every disposition to be informed through the usual channels of deliberate proof and mature reflection. It will be time enough to accept conclusions without reasons, and to affect or feel a trepidation which is at once the cause and the apology for deriving our actions much more from our passions than from our judgment,—when it is quite certain that the fate of mankind is perpetually dependent on the avoidance of some single peril or the fulfilment of some individual hope. It may suit the purposes of a sect, or it may fall in with the conceit of the hour, to adopt so nervous and narrow a theory of human life. It is possible that so imperfect a judgment may be harmless; it may now and then in its indirect consequences be even useful: but that it should ever find acceptance except among the frivolous part of mankind would be an evil, as far as it went, of the same kind as the reimposition of Puritanism or the dominion of any other single and attenuated idea.

It appears to us to be one of the most valuable merits of these volumes that Mr. Mill is not a teacher who displays any sympathy with over-drawn partialities. His political economy is not with him a substitute for every other branch of knowledge and an absorption of every other idea and faculty. Nor even within that peculiar and technical sphere of questions over which the science of Adam Smith exercises a most legitimate dominion is Mr. Mill a bigoted and an over literal judge. He can estimate with as nice a precision as he can admit with a most assuring candour the influence of causes of compensation even in instances where few if any of his predecessors have been willing to mitigate the rigidity of an abstract proposition. The theorems which relate to Competition lose none of their conclusiveness but gain infinitely in truth by the complement which Mr. Mill proposes on the counteracting influence of Custom; and while he maintains a staunch allegiance to the cardinal doctrine which is associated with the name of Mr. Malthus, he does not permit the clearness of the mathematical proof to obscure from him the manifold causes that in actual fact diversify and interrupt the influence even of this fundamental condition.

There can be no great hazard in predicting that it is precisely to this rare attribute of philosophical equilibrium that the ultimate and, we cannot doubt, great success of this work will be chiefly attributable; and it is due to Mr. Mill to bear distinctly in mind that if his book should happily attain the illustrious distinction of a classic, it is a distinction which he has had the

confidence to seek and the candour modestly to avow. It has been the object of Mr. Mill to write a treatise on Political Economy which, while it embraces a view of the science as comprehensive as that contained in 'The Wealth of Nations,' and fortified by considerations and proofs of the same practical interest and moment, shall be also a faithful reflex of the discoveries and corrections that have been accumulated on all social questions since these became the subject of a distinct branch of knowledge. In fewer words, Mr. Mill has attempted to write a book which shall stand in the same relation to the Political Economy of the nineteenth as the work of Smith to the Political Economy of the eighteenth century. We think he has succeeded. We do not remark any of the deficiencies or imperfections which often afflict us with amazement and regret that a great design should have been conceived by minds so miniature or undertaken by hands so feeble. The tone of calm and catholic philosophy which strongly pervades every chapter of the treatise is not purchased by any defectiveness of precision where the exigencies of the argument demand a profound technical learning. Nor, what is still more important, while we accord our admiration to the lucid and popular exposition of many of the most important doctrines, are we compelled to abate our confidence in the result by the absence of that metaphysical acuteness (we do not say subtlety) upon the seasonable exercise of which the success of an economical treatise so much depends. Mr. Mill therefore loses nothing by comparison with any of his predecessors upon the cardinal qualifications of a perfect command over the arguments of others, and a just and delicate appreciation of the logical value of his own propositions and opinions. Still less reason has he to fear a juxtaposition which should apply the parallel to the breadth of the surface over which he extends his scrutiny or the methodical order in which he disposes the investigation. His book is better arranged, and embraces a greater variety of topics, than the great model upon which it is formed,—'The Wealth of Nations.' It is assuredly a fuller and a clearer development of the truth than anything hitherto attempted by Mr. McCulloch. It may want the peculiar vigour and the rapid ratiocinations of Mr. Ricardo, and it may only now and then fulfil all the conditions which were united in Mr. Malthus;—we may miss the forcible eloquence of Chalmers, and the easy and transparent reasoning of Mr. Bailey;—on some questions the field of observation may not be so wide nor so minutely explored; on others, the analogies may be less profound, or at all events less conclusive, than in some of the continental economists:—but taken as a whole and fairly allowing for the inequalities that are inseparable from every extraordinary effort of the human mind, it would be an unjust judgment to withhold from Mr. Mill the commendation which belongs to the conception of a great design and its equally great fulfilment.

It is, perhaps, only the negative aids of rhetoric which we have a right to expect in compositions devoted to the severer sciences. The captivations of an eloquent diction and the embellishments of a fertile fancy have not often been introduced with success into disquisitions where a perspicuous enumeration of particulars is of much greater moment than even the happiest efforts of narrative or description. And yet Mr. Fullarton has produced a book which will probably be preserved for the attractions of its style when the controversy to which it is devoted has become an obscure point of history. There can be no reasonable cavil with either the

general clearness or the general purity of the style of these volumes. Whoever finds himself unable to understand the arguments of Mr. Mill as Mr. Mill unfolds them is not very likely to obtain a more perfect knowledge from any clearer explanation. This is certainly a merit of the highest order; and if the property of being intelligible was all that we could expect from the faculty of expression, then the praise of having successfully aspired to the highest honours of philosophy and rhetoric would have been the rare lot of the author before us. How much beyond mere perspicuity is within the compass of the English tongue we have models enough to prove; and it is a comparison with these models which must determine the position of Mr. Mill's volumes as achievements in the felicities of style.

To turn from these personal criticisms to the serious business of Mr. Mill's inquiry.—Without professing to enunciate a rigid generalization, there is at least good ground for the remark that while the actual progress of mankind in wealth and comfort has been the offspring of a routine and selfish devotion to the process of production, nearly all the philanthropic schemes which have aimed at the correction of the inequalities of enjoyment among men have been devoted to the ulterior process of distribution. The fatal defect of nearly all the projects of social regeneration, both past and present, has lain not so much in the injustice or the absurdity of their fundamental postulates as in the circumstance that, either by a short or by a circuitous influence, they produced, to distribute what was not produced; or, at least, to engender a perpetual predicament of keeping the rate of division greatly in excess of the rate of increase of the products to be divided. If the superfluities of our planet and the productiveness of agriculture were matters of arbitrary volition, it might be easy, perhaps, to introduce the unmitigated Communism of Fourier,—or, at least, the more symmetrical but more aristocratic corrections of St. Simon; or, failing these, M. Louis Blanc might venture with some prospect of success upon a literal fulfilment of the fifth article of his theoretical code of labour, and positively pay to every "workman at the rate of five francs for every eight hours of work." It would be as unwise as it would be untrue to contend for a moment that no rational hope can be built upon the possibility of devising a more perfect rule of distribution than that which now obtains; But it would be still more at variance with prudence and common sense to cherish the idea of an approximate Utopia where the standard of individual opulence should be fixed without any reference to the physical conditions under which opulence of any kind exists. The primitive difficulty, therefore, in the economical condition of every people is a difficulty of production; and although the marvellous discoveries of the chemist and the apparently exhaustless ingenuity of the mechanical inventor may every now and then succeed in throwing back this difficulty into a more indistinct and distant future, its vitality is still unimpaired—for, at best, the success has been one not of extinction but of abatement.

It is no new doctrine, that the three elements of production are Land, Labour and Capital; and although it may not be obvious to every one as an immediate inference that to the indefinite expansion of two of these elements there is no physical impediment, the proposition will be at once admitted by those who have had the advantage of perusing the chapters of Mr. Mill's first Book. Capital may be accumulated until the incentive to saving is well nigh destroyed by the extinction of any adequate reward.

Sutton Temple says, that whenever the Dutch government of his day attempted to pay off any of the national creditors the money was received with groans and tears, because the recipients "knew not where else to place it." That labour—or more correctly, perhaps, human beings susceptible of instruction in the arts which render labour effective—may be increased in a ratio at all events as rapid as the increase of capital, can hardly be denied by a generation condemned to behold and bemoan the perennial and ever-deepening miseries of Ireland. It is the other element of productive labour, *land*, which cannot be rendered subservient to any law of positive expansion. It is no unravelment of this dilemma to say that, while the literal surface cannot be stretched between limits more extreme than those which at present bound it, the virtual effects of a broader space may be obtained through the medium of an augmented fertility. This is true,—but true only with an important reservation. You may have the increased fertility,—but not in return for the same expenditure of labour. You may convert the single blade of wheat into two blades,—but not by dint of the quantity of labour which sufficed for the more restricted produce. The farmers of the Lothians obtain perhaps ten or twelve times as great a crop as was gathered from the same lands when they were "harried" by the rival sept of the Border régime:—but it would be a most egregious oversight to omit the other cardinal feature of the comparison, and take no account of the vastly increased appliances by which the modern luxuriance is maintained. It is this phenomenon—for it is a fact, and not an inference—of the constantly *diminishing* returns yielded by agriculture to any given quantity of labour, which constitutes the basis of the physical impediment in the way of an unchecked licence of what is called social progress. Let us not be misunderstood. Every important advance in the arts that minister to the greater effectiveness of agriculture removes, as we have said, this impediment further back, because virtually it adds so much to the surface of the planet. They are so many additional acres extracted out of the bowels of the earth, instead of being reclaimed from the sea—or, if you like, conquered out of space; and they yield a certain return to a certain amount of labour,—and beyond that certain return, a less return to every multiple of the original quantity of labour.

The summary, therefore, of the doctrine is this:—that the indispensable condition to all production by human beings is the command of a sufficiency of food during the process,—that next to this is the command of tools and conveniences known as capital. If it can be shown that there is no natural obstacle in the way of an *ad libitum* increase of labour and capital, and also no obstacle to a similar rapidity of progression in the supply of food, then with ordinary skill in the adjustment of the correlative parts the misfortunes of mankind must evidently arise from some injustice or some error not in the production of the objects of wealth but in the mode of their division. As far as we can understand, this is the postulate of the Communists.

But there is another side of the alternative. If it can be shown that while Population and Capital *per se* are subject to no fetters of restraint which for present purposes need be taken into account, but that the supply of food or, what is the same thing, the surface and the fertility of the land are most certainly within the scope of a rigid law of restraint, the whole complexion of the problem becomes altered. It is clear in this hypothesis that when a population existing upon a certain *status* of comfort have reached

the limits of the land a very simple choice lies before them. They can either remain stationary in numbers and continue to enjoy the quota of subsistence to which they have been accustomed, or they can increase in numbers and provide for the new cadets by a progressive *pro rata* deduction from the share of each member of the community.

This conclusion is not the whole of the famous doctrine of Mr. Malthus,—but it is part of it. Supposing it to be true that the land cannot be increased, is it or is it not true that the constant tendency of population is to increase or to diminish—and, if it increases, then at what rate of velocity? Everybody knows that Mr. Malthus believed himself to have established as a fact not only that the constant tendency of population is decidedly to increase but to increase in a ratio *faster* than the increase of food. The specific statement of two peculiar rates of increase, an arithmetical rate for food and a geometrical rate for mouths, is in no way essential to the argument,—and has been turned to a somewhat overstrained advantage by the anti-Malthusian party.

Here and there, perhaps, an enthusiast may have sprung up whose intellect was so unfit for the task which he had undertaken as to deny the limited nature of the land:—but nearly all the opponents of the population theory have taken their stand not against the non-increase of food but against the constant increase of people to be fed.—Mr. Mill very candidly and very emphatically confesses that the solution of this question lies at the root of the whole matter. Assuredly it must be counted as a further confirmation, of no small moment, of the Malthusian view that it is employed as the fundamental assumption of the argument of these volumes; and we must say, that, stated with the corrections attached to it by Mr. Mill (Book II. cap. xi.), we can suppose it to encounter rejection only from those who have so long accustomed themselves to approach Truth from one solitary position that they can admit the validity of no other starting point,—or who, by a common but not the less an eccentric inversion, refer to the imagination questions which concern the judgment.

It is important to bear in mind what those corrections of the Malthusian theory are which appear to render it conformable to the course of actual events. We quite agree with Mr. Mill that probably in no old country does population increase at the utmost rate of which it is susceptible; but then the difference between the possible and the actual rate of increase is the result of a compound process which it is most desirable that we should understand. It is quite certain that the farther any class of the population recede from the possession of what may be called the means of a decent livelihood, the more emphatically and constantly do they fall under the influence of a law of rapid numerical increase. Debase the standard of comfort, and you give at once the highest stimulus to population:—and you do this precisely because every step of the process calls into a more vicious activity the mere animal nature of the species, and leaves less and less scope for the influence of those faculties which distinguish men from brutes. Burns long since placed in the mouth of his spokesman of the beggars the appropriate sentiment,—

Life is all a variorum,
Let those talk about decorum
Who have characters to lose.

Now, while in all countries there is a lowest class who have reached this point of reckless multiplication, there are also other classes who, from better education and the enjoyment of a better social *status*, fall very far short of observing a law of increase at all commensurate

either with what is possible or with that which obtains among other portions of their own countrymen. The tardiness of the ratio of increase in the one class compensates for its luxuriance in the other:—and hence we reach the conclusion that at present in no old country do we behold an actual conflict between the two antagonistic elements of the Malthusian theory.

And if there is still a margin in the oldest seats of civilization, there is with still greater emphasis a margin between the food and population of the entire globe. Not upon this generation certainly, nor upon the next, has fallen the task of devising a remedy for a world already full. Mr. Alison says, that in the wide regions of unoccupied land which constitute part of the frontiers between the Chinese and the Russian empires there is ample room for the whole of the present population of Europe:—and this is only one among a thousand fields still open to the enterprise and the occupation of posterity.

If it be an inherent law of nature that this proposition regarding population and food shall truly and plainly represent the actual arrangements of the universe, it is manifestly the interest of all mankind to be made acquainted with it. It may or it may not be an agreeable truth; but that it is a truth with which we should contend to the best of our ability, none will dispute who look with a right philosophy upon the scheme of life.

We deny, however, that there is any just reason to describe the consequences of this law in the bitter and desponding tones of those who persuade themselves that it is at variance with the scheme of a benevolent Providence. How is it more at variance with such a scheme than the dispensation which places self-denial at the threshold of every virtue and attainment,—or that which sets down the human body as well as the human mind without shield or guide in the midst of an apparent chaos of circumstances where nothing but the exercise of the faculties can either sustain life or make it worth sustaining? It is merely a hardship of the same kind, if a hardship at all, to discover that the food which has been raised by the sweat and toil of labour can be maintained in its wonted abundance only by forethought and self-denial of a higher but still a kindred species. It is not, surely, within the pale of this question alone that a licence of the appetites provokes the penalties of a harsh retribution. Intemperances of passion and transgressions of excess have never been supposed to bring with them consequences disproportioned to their deserts; and it can scarcely be an inconsistency that the same law of equity should include within its range a more solemn warning against a less excusable offence.

Still weaker is this line of objection when removed from mere personal cases to the consideration of general principles. We again repudiate the office of expressing a rigid generalization; but there is no great temerity in venturing to affirm that all the great advances which have raised mankind to their present level have been advances essentially spiritual—using the word spiritual in no technical or theological sense, but as a generic term for the non-material essence of our nature. The first great start in the career of civilization has nearly always been made by communities among whom the arts of industry were in a comparatively very rude state, but who amply compensated for this disadvantage by the practice of an austere virtue. Such were many of the old Greek societies,—such certainly were the early republicans of Rome,—and, still more to the point, such were the Puritans of our own Reformation. In two of these examples we know that the accumulation of an enormous wealth was quite inad-

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endeavour to countervail the departure of the primitive simplicity. Materially, the society was further removed than ever from the perils of disruption:—spiritually, it had drifted into the very jaws of danger. And this is the uniform lesson of history. If there is ground for a firmer faith in the destinies of modern states, it is precisely because the strength of moral preservatives is so much the greater.

This imperfect outline of the fundamental basis upon which Mr. Mill proceeds will have prepared our readers for the nature of his views of the future and his plans of remedy. Mr. Mill founds his hopes on the advancement of the species in morality and knowledge much more than on their participation in a happier lot from some extraordinary improvement in the resources which enable mankind to live easily. This spiritual progress is his first concern. But it does not stand alone. It is not left without any aids from the more specific remedies which it properly appertains to a physical science to suggest. Mr. Mill has certain strong opinions upon the rationale of Distribution, which we are every way disposed to agree with and to regard as matters of the highest interest. These, however, we must postpone to a future occasion;—when, having cleared away all these preliminaries, we shall be at perfect liberty to enter upon questions of detail.

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RARELY have the eyes of Maid or Bachelor, Wife or "worse half," Widow of Bath or Weller junior, had such a mirror as this held up to them. It is curious, but no less true, that very few will find themselves reflected in it. They will, however, see enough of the Rev. Mr. Boone: as how, let us assure them, quaint and precious. We have dismissed in turn "Languages of Flowers," very artificial—"Books of Breeding," good, bad and indifferent—Manuals showing "How to live upon nothing." Physiologies which might puzzle M. Robert-Houdin himself;—but among all the sad, civil, silly, or sentimental books in which human felicity and good manners have been parallelogrammatized by Ladies of high fashion or Divines of low degree this "Marriage Looking-Glass" bears the bell. It is a crown jewel for an old Husband or a young Wife,—a real casket of hilarity for the light-headed or the heavy-hearted. *Pamela* may profit, *Darby* derive devotedness, and *Joans* joviality from it. It contains a word adaptable to *Mrs. Anderson* no less than to *John* "her Jo"—besides invaluable whispers to the newly-wedded pair: upon whose orange-flowers and neat post-carnival (Abigail and Brave Courier not forgotten) ninety-nine out of the hundred domestic dramas told in fiction let the curtain fall.

Chapter the First treats of Conjugal Felicity: and in this it is Mr. Boone's professed purpose to "direct the eye to those soft blandishments which are said to smoothe the asperity of rugged male nature—but which it is the office of Woman to smoothe and exhibit." These he illustrates by an anecdote of Mr. Wilberforce and the slave trade, — by describing a "caricature which conveyed a very important lesson,"—by narrating the unhappiness of an expensive Augustus who was married to a "somewhat fantastical" Cecilia, and telling how he went up Mont Blanc and she boated on Derwent Water, separately, in search of peace and good behaviour! Plutarch is, also, drawn upon:

Lord Byron, Mrs. Fry, the Earl of Chesterfield, and M. Michelet's anti-Jesuit book. But it is the manner of the drawing which makes the assemblage very nearly as engaging as that immortalized in 'The Groves of Blarney'; and this it is impossible to convey save by quotation. We will, therefore, give Mr. Boone's commentary on his extract from Michelet.—

"We would again intercede for the bride. The tremulous, anxious, tender creature, whose happiness is committed in trust to one, in great measure, a stranger,—to one, whose chief endeavour through life should be, that not a cloud her joys overshadow. To the bridegroom we will yet say a word. He may have heard, that when the dark cloud becomes visible on the brow of the great lord of the East,—when this uneducated and uncivilized potentate happens, as has frequently been the case, to be a most especial tyrant,—that the slaves, from the most robust and manly to the most youthful, tender and feminine, will tremble like the aspen leaf, dreading the effects of the thunder and lightning which are to ensue before that cloud be dispersed. But the English and Christian bridegroom is not this selfish, richly-clad barbarian; and yet we know instances where the harsh tone, and the unchecked temper, and the unsubdued frown, have had a similar effect on the tremulous British bride and her attendants."

There is nothing more dainty than the above to be found in the comic scenes of Miss Burney or Miss Austen. And yet Mr. Boone's second chapter is even a richer boon to the "culler of simples." It is devoted to a normal Honeymoon, exhibited in a dialogue betwixt Mr. Felix Tranquil and Mrs. Amanda his wife, "sitting on a bench on the heights near the Castle, Dover." Out of such "a nest of spiceries" we can but select a few of the names which every future Mrs. Tranquil has a right henceforth to expect to be called. She is to be her Mr. Tranquil's "Bird of Paradise,"—"his sweet and fair companion," his "beauty of beauties," "his Noami, his pleasant one, his charmer, his Soada, his beautiful one, his emporium of wishes, his pearl above all price." Mr. Tranquil must be anxious to have been "her sandal that she might have trodden upon him,"—he is to protest that her words fall upon his "ear soft as rose-leaves on a well." Nor is the coda (as the musicians say) to these endearments to be withheld.—

"[A little girl offers a workbox with a sketch of Doer.] Oh, yes, take it home for me, my little dear, said Amanda. It shall be ever with me; in the darkest hour of life it will check every rising feeling of ingratitude to my merciful Creator; it will remind me how I have been blest; it will recall to memory those delicious moments of ineffable happiness, which should purify and sanctify the heart, expel every rebellious passion, and make that heart a fit temple for the indwelling spirit of God. Every night, said Amanda, addressing Felix, I deposit a leaf of sea weed in my journal, as I note the joyful occurrences of the day. What precious relics will these leaves become!"

Dreadful pictures of animosity betwixt a perverse woman called *Barbara* and a tyrannical man succeed the above celestial vision of the Dover work-box and the dry sea-weed. "Shades there must be," said Sir Charles Grandison when making the best of his deceased parent's peccadilloes! But we see not on what principle of utility or instruction dear Mr. Boone has admitted a subsequent dark chapter,—we mean the one on "Marriage Vagaries." There is a table of Prohibitions in old-fashioned Prayer-books beginning, we rather think, with one's Wife's Great Grandmother; which is at once more comprehensive and succinct,—to say nothing of its being rubrical. Generally, however, both single and married persons may be recommended to try this "Glass" as one into which the most saturnine cannot peep without the chance of hearty laughter. Whether Mr. Boone intended to rank among the

Mrs. Caudles and Mrs. Bibs whose experiences have made the world merry is another matter.

Reply of M. Libri to the Charges made by M. Boucly.—[Réponse, &c.]. Schulze & Co.

OUR readers will not have forgotten that some weeks ago [*ante*, p. 341] we called on them—on the ground as well of the justice due to all, as of the indulgence which might be claimed by a distinguished foreigner—for a suspension of their judgment in relation to some very heavy charges which have been circulating against M. Libri in society and through the press. They are aware that, shortly after the events of February, reports arose that this gentleman, a member of the Institute, had been engaged in a systematic collection of valuable books by dishonest means:—and M. Guizot was accused of having suffered so serious a charge to remain uninvestigated after it had come to his official knowledge. The reports gained confirmation from two circumstances:—first, the flight of M. Libri to England;—secondly, the publication in the *Moniteur Universel* of March 19 of the report on the subject made to M. Hébert, the *garde des sceaux*, by the Procureur du Roi, M. Boucly. This report is dated February 4; so that allowing reasonable time for its completion, its transmission to M. Hébert, and its passage from him to M. Guizot, the statement made by the latter—namely, that it reached him only a few days before the Revolution broke out—will appear necessarily true. The Provisional Government seized on this report and published it instantly,—delighted with the opportunity of making it appear that M. Guizot had cushioned a charge of fraud against his friend and supporter. But our readers will easily see that with the affair of the "Banquet" impending, there could have been no time in the fortnight preceding the Revolution at which the minister could have attended even to so grave a matter as a charge of theft against a member of the Institute.

It is necessary to commence with this explanation, because M. Guizot is to some extent a cited witness in favour of M. Libri. The latter declares that he has ascertained that in all matters in which the late minister is named, M. Guizot's memory of facts agrees with his own. Further, M. Libri gives us to understand that he is still on terms of acknowledged friendship with M. Guizot; from which we are to infer—as we have already stated—that the latter does not believe the charges. M. Guizot is in England, and can disavow this if he pleases. M. Libri having expressed his willingness to show the originals of the documents which support his case, we availed ourselves of his offer. We have seen all the letters,—those which we are to mention and all others published in his pamphlet;—as also the printed letters of MM. Mamiani and Techener. Of their genuineness there can be no doubt whatever,—as every one who examines will see at a glance.

There are three questions to be discussed:—Why did M. Libri leave France?—What is said against him, and on what grounds?—What has he to answer? The reply to the latter two queries must determine the manner in which that given to the first is to be judged.

As we cannot give M. Libri's pamphlet in *extenso*, and as an abstract or selection must of course take colour from our opinion of the whole case, we begin by stating that we think M. Libri has thrown upon his accusers the onus of defending themselves from a serious charge,—no less a one than that of gladly seizing such surmises as ought never to count for anything in a judicial proceeding for the purpose of ruining the character of a political opponent. Of this they may of course clear themselves, even as M. Libri has cleared himself: but in

the mean time they must underlie the *prima facie* appearances against them, just as he, through their act, has done those against him. And here, be it observed, we are not speaking of M. Boucly:—in whose duty it may have been to collect, for the private information of the government, everything that could indicate the proper direction of further investigation. He may have acted in what the French would call the *sphere of his ideas* on criminal evidence. But we refer to the Provisional Government, which adopted his confidential memorandum and converted it into their own accredited public statement. It is not M. Boucly whispering to the *garde des sceaux* his grounds for inquiry whom we regard in this matter—but MM. Arago and Lamartine proclaiming in the face of Europe the conviction of their political opponent.—We proceed to the insinuations and the answers.

February 5, 1846,—the prefect of police transmits to M. Boucly a note, *rédigée sous ses yeux* (by whom it is not said), stating that M. Libri had sold a curious Psalter which once belonged to the Chartreuse at Grenoble, and which all the world was surprised to see in his possession. M. Libri, in reply, cites Sommerard; on one of whose plates, executed before 1842,—this very Psalter is stated to have passed from the Chartreuse into the hands of Dr. Commarmont of Lyons. From the latter M. Libri purchased it,—and after its purchase he exhibited it publicly at the Academy of Inscriptions. A postscript says that M. Libri had stolen books (not named) from Montpellier:—but M. Boucly afterwards states that the answer to an inquiry made by him at Montpellier was that neither book nor manuscript was missing.

The above note was accompanied by a pseudonymous one, signed H. de Bainsé, stating that M. Libri had taken from libraries in the South of France, and particularly from Carpentras, books and manuscripts to the value of from three to four hundred thousand francs—that he had erased marks, got the books bound in Italy, and sold them in England. To a charge so indefinite there is, of course, no answer but denial—except the natural question how it was possible he could have filched by the wagon-load. But the same note charges M. Libri further with stealing letters of Henry IV. from the Library of the Arsenal. As M. Boucly does not undertake to say that any one knows M. Libri to have ever possessed letters of Henry IV., M. Libri here contents himself with merely denying both the theft and the possession. But he introduces a note from M. Varin, the keeper of the Arsenal Library, which shows that in 1845 he was pressing upon the acceptance of the Arsenal Library books which he had met with bearing the mark of that establishment, not as a gift, but in the way of restoration:—and that the librarian of that establishment repudiated the restoration, saying that he could not ascertain that any such books had been stolen or lost, but offered to receive them with gratitude *comme pur don*. After this letter from M. Varin, we have ground for believing M. Libri when he says that he frequently restored to public libraries books having their marks which he met with in his researches. It is to be added, that the librarian at Carpentras did not answer M. Boucly's inquiry:—and that from Grenoble he was assured in reply that all the Psalters belonging to the library were there.

July 13, 1847—another anonymous letter charges M. Libri with robbing the Mazarine and Arsenal Libraries at Paris, and various others in the South of France. It so happened that the *Journal des Débats* of the 9th of May contained a full and laudatory account of a valuable present made by M. Libri to the Mazarine Library of a copy of a work which had been

stolen or lost from that establishment. M. Libri must be a singular man if he steals for gain and spends the result of his misdoings in supplying the defects created by those of others. We lay stress on these anonymous letters because M. Libri does:—but what should we think in England of the public prosecutor gravely investigating such things? If our readers will turn back to our Numbers 866, 876, and 923, they will see that theft from public libraries is not unknown in France,—and that the government has before now attempted to lay its hands upon stolen books after they had passed into honest hands by fair means.

The Procureur then begins on his own account,—and reminds the government that M. Libri had been employed to visit the libraries in the South of France. In our country this would certainly not be offered as proof that he stole from them; but M. Libri, in answer, enters into an account of the commission of which he was a member,—of the plan which they adopted,—and of the manner in which, in pursuance of that plan, various manuscripts were sent to Paris, to him and others, to be examined. As he ends by citing a receipt, signed Félix Ravaisson, for twenty-nine books and manuscripts delivered up by him when he resigned the office, our readers will probably wait for something more than has yet turned up before they conclude that there were others which he kept back. The Procureur goes on to say, that he made inquiries of the keepers of some southern libraries. First at Poitiers—certain books had been lost, but *when* is not said. M. Libri gives an account of various thefts which had been discovered and prosecuted:—for he seems to think it necessary (and under the circumstances of the charge we can scarcely wonder at it) to establish by absolute instances that, it being granted that books had been stolen, it might possibly have been by another and not by him. He proceeds to state, that he was but twice at Poitiers, for a few hours each time;—that, on the first occasion the librarian did not leave him,—and that on the second he was accompanied by Count Mamiani, now minister at Rome. This last gentleman, though since somewhat estranged from M. Libri by political differences, took up his defence in the Italian newspapers on hearing of the charge against him. Secondly, at Albi some manuscripts had been lent by the late librarian; but the present one does not know whether they are in the hands of a relation of his predecessor or not. From Troyes, five works are said to have disappeared. M. Libri, with the consent of the Maire, borrowed five works from that library, with an understanding that he was to keep them till the librarian, who intended to come to Paris, should call for them. The understanding was forgotten by the librarian. Four years elapsed, and M. Libri then received a letter from the librarian asking for the books, and attributing the non-return to *their joint fault*. To this expression M. Libri replied by a sharp remonstrance,—and returned the books. The librarian's answer, printed at length, contains the receipt—and an apology.

From Carpentras, M. Libri stands charged with having taken a Theocritus of old date, and returned an inferior copy. He avers that it was a regular exchange; and he prints at length a letter from M. Laurens, the librarian, which confirms him. The copy that he received was in truth the better of the two; and he gave in exchange from four to five hundred francs' worth of books which the library wanted, in addition to his own inferior copy. This Theocritus is described in M. Libri's own sale catalogue, drawn up under his own superintendence, as *bound in parchment and uncut*. And it was from this description, thus furnished by M. Libri

himself, that the Carpentras copy was recognized as being in his possession. Those who have called M. Libri a thief have never asserted that he is a fool:—which he certainly would have been if, supposing that copy stolen, he had blazoned his own misdeed in this manner. But what are we to say to those who could not see in the above straightforward conduct of M. Libri any presumption of innocence,—anything to pause upon? Further, a book, entitled *Il Cortigiano di Castiglione*, was missing from Carpentras, and a copy of that same book was sold in M. Libri's sale. This is a book which ordinarily sells for about twenty francs—and the Carpentras copy has no particular description to suggest that it was more than an ordinary copy. But M. Libri's was a *Grotier*, so rare and beautiful in the old binding which that name suggests to the bibliomaniac as to sell for 519 francs. The Carpentras catalogue has not a word about the binding of its copy. M. Libri gives a distinct account of the way in which he obtained his—and prints at length a letter from M. Merlin the bookseller who sold it to him.

We must here mention that the Procureur several times refers to the *evidence* of the booksellers Techener, father and son. To meet this, M. Libri republishes, from the *Presse* of April 2, 1848, a letter of M. Techener the elder, in which he declares that, *though cited, his son was neither called nor interrogated*,—and that, as to himself, his only answer to the Procureur was that he knew nothing personally of the matter.

The next charge is founded on the hearsay of a Frenchman—to the effect that M. Libri had stolen books from Florence and Milan. Then it is charged that an insinuation had appeared in the *National*—M. Libri prints the apology of the editor, made to him in writing. Afterwards it is charged that the *Courrier Français* and the Bibliothèque de l'Ecole des Chartes had made insinuations:—and so on. Next comes the statement that M. Libri had sold 8,000*l.* worth of manuscripts to a London bookseller:—&c. &c. Our readers will be as weary by this time as we are of such paltry machinery as this for whispering away by authority the character of an eminent man.

M. Libri gives a full account of his means, and of the way in which he procured his library—the work of thirty years' collection. With an income of 23,000 francs from Government appointments, aided by receipts from his mother in Italy, and a very economic establishment, he has long, he says, been able to expend 20,000 francs a-year in books. Though more known as a mathematician than as a collector of rarities, he has all his life been devoted to bibliography. Large and valuable as his collections were, he offered them all as a free gift to the Royal Library at Paris—books and manuscripts both—with a single condition annexed to the offer—namely, that they should form one collection and on no account be separated. This condition was refused. M. Guizot remembers this offer, and a mention of it which he made at the time.

And now comes the question why did M. Libri leave Paris? We think our readers will be apt to consider it might be a sufficient answer to say, that he would have been a great fool if he had remained in a country in which such a specimen as the preceding report could have been one of the preliminaries of a judicial inquiry. M. Libri, however, thinks it right to give a more particular one. He had been a writer in the *Journal des Débats*, and a noted supporter of M. Guizot's policy. He declares that for six months previous to the Revolution, the republican journals had pointed him out as an object of vengeance to their party—and this

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is a fact which can be easily verified. When the tumult arose he was advised by his friends to hide himself—which he did for some days. He then went to a meeting of the Institute; at which nothing particular passed with regard to himself until the close—when a person put a small note into his hand. This note contained information that a terrible document (*une pièce épouvantable*) was lodged with the ministry; and concluded, as nearly as he remembers, with these words—"Épargnez au peuple Français un de ces actes de vindicte populaire qui répugnent au caractère de notre nation. Ne venez plus à l'Institut: disparaissez!" All M. Libri's friends, very naturally, gave the same advice:—and this decided his course.

The reader will see that M. Libri's defence rests not on his own word:—but it is due to him to say, at the same time, that there is a strong air of truth and openness running through all that he has written. If, hunted as he has been from his adopted country, he had come before us with his unsupported statement opposed to nothing of worse inference than the extraordinary document which the Provisional Government have put forward, we should have said that all the presumptions were in his favour. We now say more.

We had read that document with great disapproval before we saw M. Libri's reply; the impression which it then conveyed was that it did not contain matter upon which any person should be put on his trial. Endeavouring, now, as much as possible to divest ourselves of the bias in favour of M. Libri which we could not help deriving from his accusers themselves, we have formed the opinion of his defence stated at the beginning of this article. It remains, of course, to be seen what his accusers may be able to say for themselves: but, assuredly, we feel that it is they who are now arraigned at the bar, not the object of their ill-will.

M. Libri distinctly says that he dared not remain in France after M. Arago, whom he had constantly opposed at the Institute for twelve years, had gained his present power. Had the Provisional Government held the balance of justice, or even that of non-interference, in this matter, we should have suspected that M. Libri thought too hardly of his opponent. That M. Arago is of an ardent temper and fond of power is no secret among men of science—any more than that he is a warm friend and a bitter enemy. Still, he passes for a man of generous mind. Whether he can preserve this reputation now depends upon what he has to say in maintenance, or to do in reparation, of the wrong which there appears reason to think he has abetted. It was quite in his character to be hasty in forming an opinion of a political or scientific adversary—more so than in that of M. Libri. When the claim of Adams was first advanced in opposition to that of Leverrier, and when M. Arago was in a state of extreme anger, scattering all sorts of imputations, M. Libri was the member of the Institute who reminded his colleagues that calmness and courtesy would maintain their national rights much better than frenzied declamation. Can M. Arago now begin to act as there is no reason to doubt M. Libri would have acted towards him in a like case? We hope so.

Catlin's Notes of Eight Years' Travels and Residence in Europe with his North American Indian Collection, with Anecdotes and Incidents of the Travels and Adventures of Three different Parties of American Indians whom he introduced to the Courts of England, France and Belgium. 2 vols. With numerous illustrations.

The title above transcribed will prepare the reader for the fact, that there is more of the

Showman than of the Artist or of the Man of Letters in these volumes. To such a presence, however, we should have no objection whatever, were the part discreetly played. But this is not exactly the case—as we shall have to observe ere we leave Mr. Catlin's book. First, however, we will derive from it what entertainment we may,—confining ourselves to his anecdotes of the Indians in London and Paris. With better arrangement, these might have rivalled Mr. Fraser's experiences of the Persian Princes in England;—a narrative the quaint and characteristic oddity of which we have not forgotten to this day.

Mr. Catlin informs us that he was in Manchester, with his Indian collection, within a week of his intended return to America, when a note from Mr. Rankin apprised him of the arrival in England of the party of Ojibbeway Indians—and proposed that they should join forces for the purpose of turning to the best account a visit so unique and interesting. The agreement was presently made: the Boy Chief, the Driving Cloud, the Flying Gull, Tobacco, Moonlight Night, Strong Wind the Interpreter, and, of course, the ladies of the party, were bound over by a promise to abstain from "fire water;"—and a career of curious and profitable observation on the one hand, and of pleasurable amazement on the other, was there and then commenced. The Red-skins were "wide awake" to the peculiarities of the new country—though many, by the way, must have been made familiar to them by their occasional visits to American cities. Here, at all events, are their comments on their first ramble in Manchester, as reported by Mr. Catlin.

"The conversation of the Indians that evening, while they were passing their pipe round and making their comments upon what they had seen, was exceedingly curious, and deserves to be recorded. They expressed great satisfaction at the kind manner in which they had been entertained by the mayor, understanding that he was the head man of the town of Manchester.—'chief of that village,' as they called him; 'they saw him and his squaw, and many other beautiful squaws, all drinking; and they saw many people through the windows, and in the doors, as they passed along the streets, who were drinking; and they saw several persons in the streets who were quite drunk, and two or three lying down in the streets, like pigs; and they thought the people of Manchester loved much to drink liquor. They saw a great deal of smoke, and thought the prairies were on fire; they saw many fine-looking squaws walking in the streets, and some of them holding on to men's arms, and didn't look sick neither. They saw a great many large houses, which it seemed as if nobody lived in. They saw a great many people in the streets, who appeared very poor, and looked as if they had nothing to eat. They had seen many thousands, and almost all looked so poor that they thought it would do no good for us to stay in Manchester.'"

On their way to London,—

"The novelty of the mode of travelling and the rapidity at which we were going raised the spirits of the Indians to a high degree, and they sang their favourite songs, and even gave their dances as they passed along. Their curiosity had been excited to know how the train was propelled or drawn, and at the first station I stepped out with them, and forward to the locomotive, where I explained the power which pulled us along. They at once instituted for the engine, the appellation of the 'Iron-horse;' and, at our next stopping-place, which was one where the engine was taking in water, they all leaped out 'to see the Iron-horse drink.'"

Arrived in the metropolis, a steady and enthusiastic friend presented himself in the Hon. C. A. Murray—who, Mr. Catlin tells us, had "gone a-roving" with him in Indian dress during the painter's former residence in the metropolis. The first thing to be done, if possible, was to make the show fashionable—and

also to gratify the natural desire of the simple Ojibbeways to look upon "the great Mother," Her Majesty! A month, however, elapsed ere their presentation at Court could be achieved; and Mr. Catlin seems to have resolved to get amusement out of their suspense by the following incident, which he tells in his own off-hand manner:—

"I said to them one morning, 'Now, my good fellows, don't despair—you have not tried what you can do yourselves yet; in your own country, if you wish it to rain, you have *Rain-makers* who can make it rain; if you wish it to stop raining, you have *Rain-stoppers*, who cook up a grand medicine feast and cause it to stop raining; if buffaloes are scarce, your medicine-men can make them come: why not 'put on the Big Kettle,' and see what you can do in the present dilemma? You have your *Medicine-man* with you, and your *Medicine-drum* and your *Shi-she-quoi* (mystery rattle); you are all prepared; go to work—you will certainly do no harm, and I fully believe you will bring it about.' As I was leaving the room their interpreter overtook me, and said that the medicine-man wanted the money to buy five fat ducks—that they had resolved on having a *medicine feast* that afternoon, and that they would expect me to be of the party to partake of it. I came in at the hour appointed, and found them all with their faces painted black on one side and red on the other (their mode of ornamenting when they supplicate the Great or other Spirit for any gift or favour), and prepared to take their seats at the feast, which was then smoking, on the floor in the adjoining room. Buffalo robes were spread upon the floor, on which we were seated, when the following dialogue took place between their kind (and now no longer terrified) landlady and the interpreter Cadotte:—'Why,' said she (as she was completing the last arrangement for our feast upon the floor), 'you have left no room for the women, poor things.'—'Women!' said Cadotte, 'why, do you suppose that women can eat at a *medicine feast*?'—'Why not?' said the landlady; 'are they not as good as the men?' They are a nice set of women, and that little girl is a dear little creature. I cooked the ducks as much for them as I did for you, and I think it would be cruel not to invite them to eat with you; you are no better now than you were this morning; they ate with you then. If I had known this, I would have kept one of the ducks for them.'—'Devil a bit!' said Cadotte, 'do you know what *medicine* is?'—'No, I don't suppose I do; but there are the three women all crying now in the other room, poor creatures.'—'And there they are obliged to cry while we are in a *medicine feast*, or we have no luck.'—'Oh, dear me, what a strange set of beings!' said the old lady, as she returned to the kitchen; I won't interfere with them; they must take their own way.' With closed doors we went through all the peculiar solemnities of this feast; and, having devoured all the ducks, leaving 'none for the poor women,' the medicine-man took about a quarter of an hour to recite a sort of prayer or thanks to the Great Spirit, which, from the extreme rapidity with which he repeated it, I supposed to be some established form peculiar to such occasions. After this, and while the last pipe was passing round, my man Daniel (in pursuance of my previous instructions) entered the room, and delivered to me a large letter, which he said he thought was from Mr. Murray, as it had the Household stamp upon it. The most impatient excitement prevailed until I broke the seal and read as follows:—

Buckingham Palace, Thursday Morning.
Dear Sir,—I have great pleasure in informing you that Her Majesty has expressed a desire to see the party of Ojibbeway Indians, and has appointed Thursday next, at two o'clock, as the hour when she will receive you with the party, in the Waterloo Gallery, Windsor Castle. I pray that you will be punctual at the hour, and I will meet you at the threshold, rendering all the facilities that may be in my power.—Yours, sincerely,

C. A. MURRAY,
Master of H.M. Household.

The reader can readily imagine what was the pleasure of these poor people when they heard this letter read; but it would be difficult to know what were their feelings of surprise, that the efficacy of their *medicine* should have brought it in at that opportune moment. The reader will also suppose—what their superstition prevented them from ever imagining

—that this letter was in my pocket several hours before the ducks were bought, and therefore cost me about twenty shillings."

How far it was fair in the white man to abuse the faith of these poor children of the wilderness in their own religious superstitions, we will leave the "black coats" to decide. The interview at Windsor is done in Mr. Catlin's gayest colours;—which, by the way, contain too many of the tints of *Rosa Matilda's* palette for our liking. One great event, the fraternizing of the party with Mr. Janitor Sykes, was exhausted at the time by *Punch*. The interview passed over as most royal presentations do. But (what does not necessarily happen in like circumstances) the party were "commanded" to stay and dine at the Castle, after Her Majesty's royal train had satisfied their curiosity.—

"With his usual kindness, Mr. Murray insisted on carrying the roast-beef and helping them round, and next on drinking the Queen's health, which is customary at all public dinners. For this the first bottle of champagne was opened; and when the cork flew and the wine was pouring into glasses, the Indians pronounced the word '*Chick-a-bob-boo*!' and had a great laugh. A foaming glass of it was set before each Indian; and when it was proposed to drink to Her Majesty's health, they all refused. I explained to Mr. Murray the promise they were under to drink no spirituous liquor while in the kingdom. Mr. Murray applauded their noble resolution; but said at the same time that this was not spirituous liquor—it was a light wine, and could not hurt them; and it would be the only time they could ever drink to Her Majesty so properly, and Her Majesty's health could not be refused by Her Majesty's subjects. When again urged they still refused, saying, 'We no drink—can't drink.' They seemed, however, to be referring it to me, as all eyes were alternately upon me and upon their glasses, when I said to them, 'Yes, my good fellows, drink; it will not hurt you. The promise you have made to Mr. Rankin and myself will not be broken—it did not contemplate a case like this, where it is necessary to drink the Queen's health. And, again, this is champagne, and not spirituous liquor, which you have solemnly promised to avoid.'—'How! how! how!' they all responded, and with great delight all joined in 'health to the Queen!' And as each glass was emptied to the bottom, they smacked their lips, again pronouncing the word '*Chick-a-bob-boo*! *Chick-a-bob-boo*!' with a roar of laughter among themselves. Mr. Murray and I becoming anxious to know the meaning of *chick-a-bob-boo*, it was agreed that the War-chief (who had a dry but amusing way of relating an anecdote) should give us the etymology of the word *chick-a-bob-boo*, which they said was manufactured but a few years since in their country. The old Boy-chief, who was not a stranger to *chick-a-bob-boo*, nor to good jokes, said that the 'War-chief' couldn't tell a story well unless his lips were kept moist; and he proposed that we should drink Mr. Murray's health before he commenced. So the champagne was poured again, and, the Hon. Mr. Murray's health being drunk, the War-chief proceeded by saying—that 'Only a few years since, when the white men were bringing so much rum and whiskey into the little village where he lives, that it was making them all sick, and killing a great many, the chiefs decided in council that they would tomahawk every keg of whiskey the white men should bring in; and it had the effect of keeping them away, and their people, who had been drunk and sick, were getting well. 'Not long after that,' continued he, 'a little old man with red hair, who used to bring us bags of apples, got in the way of bringing in one end of his bag a great many bottles filled with something that looked much like whiskey, but which, when we smelled it, and tasted it, we found was not fire-water, and it was much liked by the chiefs and all; for they found, as he said, it was good, and would not make Indians drunk. He sold much of this to the Indians, and came very often; and when he had carried it a great way on his horse, and in the sun, it sometimes became very impatient to get out of the bottles; and it was very amusing to see the little old man turn a crooked wire into the bottle to pull out the stopper, when one was holding a cup ready to

catch it. As he would twist the wire in, it would go *chee—e—*; and when he poured it out, it would say, *pop-poo, pop-poo*. This amused the women and children very much, and they called it at first *chee-pop-poo*, and since, *chick-a-bob-boo*. And this the old man with red hair told us at last was nothing but the juice of apples, though we found it very good; and yet it has made some very drunk.' This story of the War-chief amused Mr. Murray very much, and he ordered one of the waiters to 'twist the crooked wire' into the neck of another bottle or two of the *chick-a-bob-boo* and 'pull out the little stoppers,' for he was going to propose that we all drink to the health of Prince Albert, who could never be neglected when Her Majesty's health was drunk. This was done with enthusiasm; and the old chief soon proposed to drink Mr. Rankin's health, and my health which were attended to; and he at length thought of the fat porter in scarlet and gold lace, whom he had passed at the door, and who at this moment, with several others in gold lace and powdered hair, were gathering around the table to take a glass or two of *chick-a-bob-boo* with them. This happened at a good time, and Mr. Rankin commenced the anecdote of the old chief having mistaken the porter Sykes for Prince Albert just as Mr. Murray and I withdrew from the room to proceed to town. I visited the Indians in their rooms that evening, and found them in good spirits, having been well pleased by Her Majesty's kind reception, and also delighted with the *chick-a-bob-boo*, and the liberal construction that had been put upon their sacred engagement 'not to drink spirituous liquors.' Mr. Rankin gave me an amusing account of the old chief's second interview with the porter Sykes, and their manner of taking leave when they were parting to meet no more. 'Their pipes,' he said, 'were lit when they took their omnibus to return, and their joyful songs and choruses made it a travelling music-box the whole way to town.' I had come upon them at the moment when they were taking their coffee—a habit they had got into as one of the last things before going to bed. When they finished their coffee they lit the pipe, and there were many comments from different parts of the room upon what they had seen during the day. The Queen was, of course, the engrossing theme for their thoughts and their remarks; and though so well pleased with her kindness to them, they were evidently disappointed in her personal appearance and dress. Her Majesty was attired in a simple and unadorned dress of black, and wore apparently no ornaments whatever at the time of their presentation,—affording the poor fellows nothing either in her stature or costume to answer to the fancied figure of majesty which they had naturally formed in their minds, and were convinced they were going to see. They had, on first entering the room, taken the Duchess of Kent for the Queen, and said they were not apprised of their error until they heard me address the Queen as 'Her Majesty.' • • • Many jokes were passed upon the old chief for having mistaken the porter Sykes for Prince Albert, and for having brought his pipe of peace back, having been afraid to present it. They had many remarks to make also upon the little girl whom Her Majesty took by the hand; they told her she turned pale, and they were afraid she would grow up a white woman. They now, for the first time, thought of the Queen's little children, and wondered they had not seen them: they thought they ought, at least, to have seen the Prince of Wales. Daniel, they said, had long since told them how old he was, and that he was to be the next king of England. He had also read to them his long names, which had pleased them very much, which they never could recollect, but would have written down."

Mr. Catlin never lets us hear the last of the story of the champagne and its funny name; which the Indians by degrees extended to every other drinkable. Their vow of "total abstinence" once broken, on the excuse that wine and spirits bore a different meaning, Mr. Catlin, we think, had small right to wonder that after they parted company from him they did not confine themselves to French wine and malt, but addicted themselves to mountain dew.

After their reception at Windsor, the exhibition at the Egyptian Hall opened; and simul-

taneously with this, many overtures, grave and tender. We will make room for one of the former:—

"The morning after their first interview with the public at the Egyptian Hall having been deemed a proper time for a visit to them, the Rev. Mr. S— and a friend called on me with a view to a further conversation with them on the subject of religion, which had been postponed at their request until after they had seen the Queen, which honour they had now had. I spoke to the chiefs about it, and they said, 'It is very difficult now, for we have not time. Mr. Rankin has gone for the carriage, and we are just going out to ride, but you can bring them in.' The old chief received them very kindly, and gave them seats, when the Rev. Mr. S— addressed them through the interpreter in the most kind and winning manner. 'My friends, I have been delighted to see by the papers that your Great Mother the Queen has graciously received you and made you some valuable presents; and I hope the time is come now when your minds are at ease, and we can have some conversation on that great and important subject that I proposed the other day.' The old man was at that moment painting his face with vermilion and bear's grease, as he sat on the floor with a small looking-glass between his knees, and the palms of both hands covered with his red paint, which he was plastering over his face, and impressing on his naked arms and shoulders. He was not in a condition or mood to make a speech, or to hold a long talk; but he replied in a few words: 'You see, my friends, that it is impossible to talk long now, for my young men, like myself, are all dressing and painting to take our ride, which we take every morning at ten. We are going now to the show of wild beasts, and we can't wait long; if we do we may not see them.' The reverend gentleman very pleasantly and patiently said to him, that he did not wish to take up any of their time when they had amusements or exercise to attend to; but he hoped they would keep the subject in mind, and give them some leisure hour when they could listen to him; and proposed the next day at twelve o'clock. The old man said, 'No; at twelve they were to give their exhibition, which was, after that day, to be given in the day and evening also.'—'Well, at two?'—'At two we dine.'—'Well, what do you do after dinner?'—'Sleep.'—'Not all the afternoon?'—'Pretty much.'—'Well, in the morning, at eight?'—'In bed at eight.'—'What time do you breakfast?'—'About nine.'—'Well, then, say ten?'—'Well, ten.'—'To-morrow?'—'No, next day.' The reverend gentleman then said, 'Well, my good friends, we will come and see you the day after to-morrow, at ten; and we hope you will think of this important subject in the mean time.' The chief said, 'He would be glad to see them, as he had promised; but they had so much so and to be kind of, that it was not probable they could have much time to think about it; and as the Queen did not say anything to them about it, they had not given it any thought since they last met.'"

We shall resume this narrative, and tell how the second company of exhibiting Indians, the Ioways, fared;—but must even now offer a word or two on the manners, or let us say, at once, the want of manners, displayed by Mr. Catlin. Of all conventionalisms, affected coarseness and savagery are the least attractive. The Brites were, in their day, as affected as the Bucks had been;—the Mohocks as unnatural in their riotings as the Macaronies were in their sedate riding, muff-wearing, patch-and-powder forms of speech and attire. The Ettrick Shepherd was natural when, newly caught from the *brave*, he threw up his dirty boots on the sofa because Lady Scott changed to be lying down and he very thought that whatever she did he ought to copy;—but when the Ettrick Shepherd in London, presuming upon his pastoral character, went out of his way to put women to the blush, that was "convention," of a worse kind than the most inane pretension of Gold Stick or Silver Spoon who professes not to know that the world contains, beside "its own order," those of Quarter Staff and Wooden Lade! Now, through-

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out his record Mr. Catlin seems to us to trade upon "unsophisticated nature" and alike change and chime of topics in a style which indicates sophistication of the least inviting quality. There are a recklessness and a roughness in some of his anecdotes which we cannot but fancy have been assumed for sake of effect. Our artist has been long enough conversant with European tastes and antipathies to know what is held questionable in allusion and coarse in revelation. And having heretofore welcomed him as a man of plain good sense, we cannot allow him at this stage of his career to daub his face with vermilion under pretext that he is acquainted with no cleaner toilette. The obtrusive "high spirits" of which we complain are objectionable in another point of view:—they engender a misgiving that the truth in the entire picture has been exaggerated. Many of the Indian remarks on the life of our cities wondrously resemble the moralizing of a "pale face" assuming the Red skin by way of costume; and if we ask whether or not they have been prepared for exhibition, their recorder has no one but himself to blame for the doubt implied.

South Australia; its Advantages and its Resources. Being a Description of that Colony and a Manual of Information for Emigrants.
By George B. Wilkinson. Murray.

On several recent occasions we have had our attention drawn more or less forcibly to the great questions of social polity connected with our colonial empire, and the prevailing method, or want of method, of its administration. Here is another and valuable contribution to the argument for reform, as well as a strong confirmation of the views which from time to time we have expressed upon the subject. It is an earnest, practical, and useful appeal to the working mind of England in the matter of emigration; especially addressed to artisans, farmers, and agricultural labourers, but not unworthy of the attention of the statesman and politician. Mr. Wilkinson appears to have had seven years' experience in the colony of which he writes, and is, therefore, not a mere theorist. He is certainly not a specially prepared or very scientific observer of things out of his more immediate sphere; but on the various subjects of agriculture, stock-farming, house-building, gardening, and so forth, he is a competent adviser. His aim is to be practical; and though, as he says, he writes with "the horny hand of toil," he is always intelligent and achieves his intention. He styles his book a "manual of information" for emigrants—and it really deserves the appellation: it is one of the best-compiled works on the subject that we know. The advice offered to intending emigrants is sound and comprehensive. On one point he is very dogmatic; but his dogmatism is on the right side of the argument.—

"I should say to all settlers or intending emigrants, 'Get married before going out, as the cheaper and better course; but, before you marry, tell your intended the mode of life she may expect, that there be no surprise manifested when it is too late to change.' Viewed only in a mercenary and politic light, the wife is a great saving to her husband; if he is poor, she cooks for him, makes and mends his clothes, keeps his house in order, looks after the poultry, and does a host of little things that he must unwillingly resign if deprived of her assistance. Thus she is a profit and a great help. But when he returns fatigued with his daily labour (and people do not play out there)—when, weary and languid, he comes in sight of his hut—his heart warms at the comforts he knows he will meet, and the light shining out through the crevices in the door, walls and roof cheers his very soul, and he feels happy that she—the preparer and crown of all this additional happiness—is anxiously waiting to receive him. When he opens his door (no

bolts or bars are wanted where there are no thieves or bush-rangers), his clean hut and smoking supper (not mere potatoes and salt) make him think that, if he should be so unfortunate as to lose his present helpmate, he must either break his heart at once, or get married again directly. Equal inducements exist for the rich man to marry as for the poor. Though wealthy as Cressus, what would he be in the Bush without a wife to cheer him in his misfortunes and troubles, and double his joys by sharing them? In either case, a bachelor in those wilds is an object of pity. No place under the sun is better than Australia for observing the genuine bachelor; there he sits in his lonely hut, with his little 'notions,' as the Yankees call them, ranged about; and, if you pop upon him unexpectedly, you find him, unless he keeps a servant, washing, mending and ironing his own linen; making and baking his bread, from which he hospitably turns to broil a chop for you with all the gravity of an old cook; every thing about him looking as if it wanted a few children and a wife to rummage it about, and rub and round him into a sociable and 'happy man.'"

Mr. Wilkinson bears his share of testimony to the mournful but accepted fact that the native populations of Australia are rapidly disappearing. In some districts he says that within a dozen years they have decreased seventy or eighty per cent. This is less to be wondered at than regretted, seeing how civilization undertakes to deal with savage clans. First, the white man robs the dark one of his land, and then clears it of the game which constituted his food; and, as the aborigines starve off, he accounts for the fact by means of a supposed mysterious law of nature which decrees a fixed and inevitable incompatibility of diverse races co-existing. Mr. Wilkinson tells us of a poor fellow being captured and brought to justice for helping himself to a settler's sheep—who put the case, as between the old sovereigns of the soil and the present occupiers, in a rude form, but with a suggestive philosophy not unworthy of the consideration of wiser heads. On the police officer asking the usual question,—Why did you do it? he replied, "What for?—why, long time no white fellow, plenty kangaroo (the great article of diet for his countrymen); now white fellow, no kangaroo."

As we have said, Mr. Wilkinson is not a scientific observer, yet as his observations on the habits and characteristics of the native tribes are real, *bona fide*, we have no hesitation in adding from his pages a few gleanings to those made from similar sources upon former occasions, especially as a peculiar interest attaches to these people from the accepted fact of their approaching extermination. Here is a curious picture of a favourite pastime.—

"The grand dances termed *corrobories* take place on the occasion of a wedding, or before a fight. In the first instance the whole party is joined together in kindly feeling, but, when the latter is to happen, each side has a dance to itself, and no doubt stimulates itself, and screws up its courage by appropriate language and gestures. The affair comes off early in the morning, each little army being drawn out in front of the other, and, according to agreement, the fight takes place either with spears or waddies. (If with the former, it commences by some warrior after haranguing and endeavouring to discourage his opponents by sarcasms and insults) throwing his spear, which is guarded off by the opposite party, who are supplied with shields for that purpose. This makes a beginning, and the fight is kept up until one party or other has some men wounded, or the spears are all broken and useless; even then, however, if *satisfaction* be not obtained, the waddies or clubs are brought out, and then another preliminary form is gone through. This consists in one man from each party stepping forth, and when they meet, after plenty of energetic discourse, and perhaps spitting at each other, one will hold down his head, evidently requesting the other to try to muster courage to strike him. This is soon done, and with hearty good will too, for, raising his weapon in one hand well over his head, he

brings it to bear upon his enemy's unprotected cocoon with such force that the hollow sound may be heard at a distance of nearly half a mile. This, which would fracture the thickest-skulled European, brings the native to the ground, and there he remains for a minute or two, until the twitching of the legs and arms shows that he is only killed, and not regularly *crack-a-back*. The expression *killed*, with them means only the receipt of a severe blow; but *crack-a-back* is the actual quietus. When he again gets up, his eyes perhaps squint a little from the treatment he has received, but they also glisten with pleasure at the prospect of having an opportunity of revenging himself, as the punisher's turn has now come, and he stoops down his head to take his dose, which may be imagined to be a bitter one; directly that he in his turn has fallen, a great yell shows that the general *mélée* has commenced, and then Donnybrook fair in all its glory is but a shadow of the savage row."

If the animal endurance be respectable in this savage, his skill in the arts of attack and defence is not less so. Missing one evening an expected encounter, our countryman desired some friendly natives to exhibit their method of approach in an intended surprise.—

"One instantly replied, 'Berry well; me sleep, Jackey kill me if he can, but me no let him. Me lay down here sleep. Me put 'um waddy so,' placing it on the ground to his head, within easy reach. Jackey then went off a little distance, and instantly seemed to discover his sleeping foe. Putting his hand so as to keep the gleam of the moon from his eyes, he noiselessly sank down on the ground, taking a firm hold of his club, crawled along upon his hands and knees, holding his breath; and whenever he made the least noise, by breaking a dry stick or rustling in the grass, he crouched down to the earth, and there remained without motion until he thought that all was right; and then he again advanced, now and then raising his head to narrowly watch the sleeper. When within about thirty feet Ned heard him coming, and slowly raising his head about a couple of inches, and only partially opening one eye that the glistening of the eyes in the moonlight might not betray him, he saw what was intended, and slightly moved the handle of his club, so as the sooner to get a good grip of it. No person could now tell that he was awake, for the position was thoroughly easy and natural, and the loud breathing exactly done. Jackey continued to advance until within about ten feet, and then, after a long rest and anxious survey, he laid down at full length on the ground, and pushed forward like a snake, though how he made way as he did I cannot tell, for his limbs were almost motionless. It must have been difficult even to a practised hand, for the big drops of perspiration rolled down his body, and he seemed nearly exhausted with the amazing effort. He had now reached his victim, and raising his body, so that he knelt upon one knee, he prepared to strike the blow, first measuring the exact spot where he intended to strike, and then raising the waddy, down it came, but quick as lightning was parried by the other, who had sprung up, and dealt poor Jackey, who was evidently taken off his guard, such an imaginary blow upon the head, that, had it been real, he would have repented disturbing Ned's slumbers. The two men now had a good laugh, and expressed themselves satisfied at each other's acting, but evidently considered that we should pay for our fun, for they asked for tobacco, and that being given them, wanted some supper, which they also obtained, and went cheerfully to their *workies*."

In more important matters they are more at sea.—

"The ideas of the natives concerning medicine are strange; they compare disadvantageously with those of other savages, who possess useful knowledge of different herbs, and are experienced in remedies for wounds and bruises. A friend of mine, a surgeon in Australia, received a small sum from Government for supplying medicine to such natives as required it; but he found the greatest difficulty in making them follow his instructions. One case will show what I mean. A black belonging to the Encounter Bay tribe was observed to be ill, and under the following treatment. A skin rug was placed on the sand, and, as he complained of severe pain in his chest and

stomach, he was laid upon the rug with his back upmost. Two men then began rubbing him with their hands, and, after continuing this for some time, they both commenced jumping upon him, and others beat him with the palms of their hands, while he all the time roared and groaned most piteously. This did him no good, and he was brought to the doctor, who gave him a large dose of calomel and opium; and two or three blankets were lent to wrap him in, and keep him as warm as possible, strict injunctions being given to the natives to keep him quiet. In less than a quarter of an hour my friend saw them carry him to the sea (which was within fifty yards), and continue to duck him under water until he was in such a state that he died within six hours afterwards."

That this savage is not irreclaimable we are convinced. Compared with some of the African races, there is a fine substratum of honesty and capacity for improvement in him:—and it would be no waste of high endeavour if some of the philanthropy bestowed upon the latter continent were extended to Australia.

OUR LIBRARY TABLE.

Herbert Breakspear: a Legend of the Maharratta War. By Edward Sellon.—A tale excessively commonplace and excessively dull. It commences by borrowing Mr. James's two horsemen. "It was towards the close of a densely hot and sultry day in the year 1807, that two horsemen—whose travel-stained habiliments told of many weary hours passed on the road—might have been discerned slowly wending their way," &c. This is the key-note, and it is continued through 143 closely-packed pages of letter-press. The wisest word in all these is the last—where the writer says to his reader, "We heartily wish you fare-well." We would counsel him to keep this resolution most religiously. India, with its strongly contrasted forms of life and faith, has, no doubt, much in store available for the art of the romancist, when the master-artist shall appear; but Mr. Sellon may rest assured that the author of 'Herbert Breakspear' is not the "expected man."

The Heiress: a Story of Trials. By T. S. Arthur, Author of 'The Maiden.'—This is another of the minikin moral tales coming from America (making a *Tom Thumb* Library of Virtue!) to the moralities of which we by no means altogether subscribe. 'The Heiress' tells the story of an orphan girl, wickedly defrauded of her fortune by a grasping relative to whom it had been confided, and who, in self-defence, disputes her identity and denies her existence. Thus she is driven out into the streets of Philadelphia at nightfall, friendless, homeless and cent-less. All this, we fear, is not without its precedent in the "cruel and bold" avuncular life of America and England. But we object to the solution of the trials of the Heiress—on the old ground of their being relieved just when it suits the purposes of the novelist, and in a manner alien to the experience and the philosophy of the moral teacher.

The Rise and Progress of Literature. By Sir Daniel K. Sandford, D.C.L., &c.—This book, the title of which suggests a grand and copious undertaking, is a reprint of the essay affixed to the 'Popular Encyclopedia, or Conversations Lexicon' of the Messrs. Blackie. Though not very comprehensive or profound, it is a clever, popular, and spirited account of some of the works of the world's greatest writers, treated of in chronological order, from the earliest to the latest times—and as such, may be found by the literary tyro a useful compendium. We cannot, however, subscribe to all its opinions—and to much of its fluent and flashy criticism we should have to take exception if entering into a formal analysis of the work. It reads more like an American oration, full of sparkle and verbal grandiloquence, than a grave Scotch treatise on a philosophical subject. Still, we think there are persons to whom it might be serviceable—as an index to direct inquiries to the literature itself, and to its more copious historians.

The Life and Writings of Solomon, King of Israel.—In this little brochure the main facts of King Solomon's career, as detailed in the sacred writings, are thrown together into a connected narrative; to which is also appended a meagre account of his literary

labours. But in neither department of this subject is there any attempt at criticism, any novelty whatever, either of an historical or literary character:—and in fact we fail to perceive the purpose of the book altogether.

A Guide to the Castle of Newcastle-upon-Tyne. By J. C. Bruce.—In so far as its principal object is concerned—that of being a guide-book to one of the most interesting monuments of Norman architecture preserved in England—this little work seems to be got up with very great care, both in the letter-press and the pictorial illustrations, which are numerous and well executed. But it has also more ambitious pretensions—claiming to be received as a contribution to our knowledge of the military science of the middle ages, the modes of warfare before the invention of gunpowder, and the forms of castellated architecture generally. To persons visiting Newcastle, and purposing an inspection of the old fortress, we would strongly recommend Mr. Bruce's little hand-book.

Oliver Cromwell and the Protectorate. By Daniel Wilson.—A useful addition to the series of Nelson's "British Library." Of course it is chiefly compiled,—Foster, Noble, Daubeny, and Carlyle being laid under the deepest contribution. But it is carefully done; and to such young people as have not means of access to larger and more expensive works, will serve to convey a fair impression of the great commander and his period. Mr. Wilson's own share in the composition does him no discredit,—being lively, picturesque, and moving; but his work is none the worse for its purpose for being well interspersed with extracts from more original inquirers if not better writers. He takes the favourable view of Cromwell's character. Popular opinion is rapidly passing round to that side. By and by the statue of the Protector may be expected to be carried into the New Palace of Westminster with acclamation.

A Descriptive Atlas, &c. Part I. By the Rev. T. Milner.—This Part is a specimen which contains extremes. From some parts we should judge well of it, from others quite the reverse. For example,—the letter-press which is astronomical explanation is generally good,—and yet, though the title-page professes the latest information, nine private observatories are named as now existing in England of which six are extinct, while there are many new ones that are not mentioned. In the survey of astronomical history no dates are given except those of the deaths of discoverers,—so that gravitation is referred to 1727, aberration to 1762, and the discovery of Uranus to 1822. It is true that the method of dating is stated,—but this does not make the matter much better. Again, as to the maps,—we have a thermal map of the globe, clear and interesting,—a map of Africa, fair, but rather crowded in parts,—and a planisphere, or map of the heavens, bad in design, in execution, and in everything, made on a projection (resembling Mercator's in plan) which excludes the poles and everything of more than 75° of declination. If this be meant for zodiacal purposes, and another projection is to be given (which ought to be done, whether it has been intended or not), the fact should have been stated.

The Past, the Present, and the Probable Future Supply of Water to London, &c.; in a Letter to the Right Hon. Viscount Melbourne. By John Loude Taberner.—Not the least important part of the sanitary movement is that which has to deal with the water question. Many difficulties have, however, to be removed, many prejudices overcome, and many vested interests consulted, before the necessary reforms can be proposed in a specific shape. Several plans have been already offered for creating a cheaper and more plentiful supply of the "pure element" to the inhabitants of London—but private interests have hitherto proved too powerful for the movement in favour of the public. To these proposals may now be added that of Mr. Taberner; but whether it will meet with the same fate remains to be seen. His scheme is at least bold and comprehensive. He proposes to expend four millions in the purchase of the existing companies' plant and the laying down of new works throughout London—which four millions, on his plan, would be raised as a loan; and he calculates that the proceeds would repay the whole debt in twenty-five years, leaving the metropolis free from all water-charges whatsoever. We cannot enter into the details of these estimates here; but we must

say, that the reform contemplated is imperatively required, and that its speedy realization, on the best possible terms which circumstances necessitate, is a consummation devoutly to be wished.

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ROYAL AND OTHER SOCIETIES.

I think it will be admitted on all hands that it is desirable that the Royal Society should be something more than a mere association for conferring scientific honours. Yet that is its position. By its original constitution it has been enabled to accumulate wealth; and on this ground alone—unlike its sister Societies, which are mostly poor—it has been enabled to reject occasionally applicants for the honour of Fellowship. As body after body of its Fellows were allowed to secede and establish themselves for the cultivation of particular branches of science, the parent alone stuck to its system of exclusion; and at this moment I think it would puzzle any one to say why he should wish to belong to the Royal Society were it not for the test which it is supposed to be of a man's scientific attainments. The men thus honoured are in very many cases not subsequently frequenters of the meetings or contributors to the Transactions of the Society. If a member be an astronomer—or has an astronomical paper to read—he goes to the Astronomical Society; if he be a geologist he goes to the Geological; if a botanist to the Botanical;—and so on. Thus the cultivation of special branches of science is not only not encouraged, but is expelled from the Royal Society. No care in the selection of Officers or Fellows can remedy this defect.

The great advantage which the Royal has over the other Societies is, I have said, in its wealth. When the love of its science or its distinctions shall have ceased to attract, this will always gather round it a few men anxious to manage its funds. But is this the position that a scientific body which, in spite of its defects, embraces the most distinguished men of science in the country should assume? Are there no means by which this organization might yet be made to confer its honours on men of science? It is now more than two years [see Nos. 963-4-5-6] since the *Athenæum* advocated the uniting together of several Societies for the sake of their material interest. The adoption of such a plan would be attended with a great saving of time and money and great advantage to science;—but I would advocate a yet closer union of the Royal with the other Societies than that of meeting in the same rooms or using the same building. Is it not possible to form a vital union—a real connexion between the Royal and all other scientific bodies, at least of the metropolis? The

present Fellows of the Royal Society would form the nucleus of such an association. Let these—representing as they do most other Societies—be appointed a general committee, out of which a managing council with proper officers should be elected. Under the control of this Council, let various sections be constituted; each section having its president and committee—with power of holding meetings and electing associates into its body. Each section should represent some one branch of science:—astronomy, chemistry, botany, geology, &c. The papers read in each considered worthy of publication should be printed all together; and they would then form a volume which would not be undeserving the name of "Philosophical Transactions." In a word, I would say that a permanent organization founded upon the general principles of the British Association for the Advancement of Science, is what I believe the Royal Society should aim at attaining. Such an organization would be worthy of our age and country—worthy the most strenuous efforts of all scientific reformers. Many obstacles would undoubtedly have to be overcome:—but these are not insurmountable. Many of the members of the councils of the smaller Societies are anxious that something of this kind should be effected. They are waiting for the initiative to be taken by some of the more powerful organizations; and it is probable that some one of the stronger of these bodies will do so if the Royal does not. On Wednesday last, the Council of the Linnean Society invited the members of its seceding bodies to meet their Fellows at their Anniversary Dinner. The Natural History Societies feel the importance of combining if possible:—and why should not all science combine, as well as one branch? The Government would not be backward in aiding such a movement. Already some Societies are lodged at the expense of the State:—why not all? Such is an outline of the plan upon which I think all our scientific bodies might unite. Unless some such plan be adopted, I can see little hope of rescuing the Royal from its present degraded and rapidly decaying condition.—I am, &c.

F.R.S.

DR. CARPENTER'S 'CYCLOPEDIA OF NATURAL SCIENCE.'

MAY 22.

I do not know how I could more explicitly, or where more appropriately, have acknowledged my obligations to the 'Zoologie' of M. Milne-Edwards, as well as to other systematic works, than I have done in the following paragraph of the Preface to my 'Treatise,'—which seems to have escaped your own notice as well as that of your Correspondent.

"The general account of the Classes is translated, with some additions and modifications, from the 'Cours Élémentaire de Zoologie' of M. Milne-Edwards; a work adopted by the French Government as the Text-Book of instruction in the Colleges connected with the University of Paris; and the whole of the beautiful illustrations prepared for that Treatise will be found in the present volumes. For the more detailed accounts of the Orders, Families, &c., as well as for the first two chapters, the Author is solely responsible. In the preparation of these portions of the work, he has availed himself of the best and most recent sources of information; and has endeavoured to adopt the most approved systems of Classification. As scarcely any two Naturalists agree, however, on this head, the choice has been frequently a matter of difficulty; and he cannot suppose that he has been always equally successful. He has adopted as his chief guides the last edition of the Synopsis of the British Museum; and the Pictorial Museum of Natural History, at present in course of publication; and to the latter of these works he is also under great obligation for numerous details, obtained from sources to which he might not otherwise have gained access."

Even if I had committed the fault imputed to me, I might have sheltered myself under the example of some of the most distinguished writers of Systematic Treatises; such as M. Milne-Edwards himself,—who, in his larger 'Eléments de Zoologie,' has incorporated with little modification whole paragraphs from the 'Règne Animal' of Cuvier, without thinking it necessary to make the slightest reference to that vast storehouse of information, now the common property of all Naturalists.

In regard to the use made of Dr. Lindley's 'Ladies' Botany,' in the Treatise on Botany in the same series, I freely admit that I derived assistance from it, as from other works of the same distinguished botanist; and here, too, a reference to the Preface will show that I have endeavoured to discharge my obligation to it, by strongly recommending it to my readers, in a manner which will, I think, prove that I had no intention of concealing the use which I had made of it.

I would remark, further, that coincidence in particular passages of two descriptive works often results merely from the necessary fact that the same objects are being described, and the same sources of information employed, in both cases. The following paragraph, with which the preface to my 'Zoology' concludes, is of course equally applicable to the 'Botany.'

"A little reflection will show, that any general Zoological Treatise must necessarily be in great part a Compilation from the works of other Naturalists; and the merit of an Elementary work like the present must consist rather in the judgment shown in the selection and arrangement of the materials than in the originality of its contents."

Believing that your sense of justice will induce you to give to this reply the same currency as you have given to the charge against me, I am, Sir,

Your obedient servant,

WILLIAM B. CARPENTER.

P.S.—Since writing the above, I have discovered that the Preface which I wrote for the 'Botany,' and which was issued with that Treatise, has been omitted from the volume in which it is bound up with the 'Vegetable Physiology': for that omission, however, I am not responsible.

We admit the cogency of Dr. Carpenter's justification of himself, so far as it draws example from the works of many others.—Although our remarks on "acknowledgment" of borrowed matter did not apply especially to his book on 'Botany,' we will yet add to his quotations that of the passage to which he refers from the omitted Preface.—

"The object of the following Treatise is to communicate a popular, but at the same time a scientific, view of the chief tribes of Flowering Plants, arranged according to the Natural System. The Author is not aware that any similar attempt has been heretofore made, to embody this arrangement in a work of a strictly elementary character, excepting in the useful but expensive 'Ladies' Botany' of Dr. Lindley, which he would strongly recommend to such of his readers as can gain access to it."

Even had the advertisement from which this is quoted been bound up with the volume—as it undoubtedly ought to have been—we scarcely think the passage a sufficient admission of the materials evidently used by Dr. Carpenter and which were originally published in Dr. Lindley's volume. Its absence from its intended place leaves the matter of course just as if it had not been written at all. Once for all, we must again condemn the too common system of borrowing from other works without distinctly stating the fact.—With regard to the 'Zoology' we consider that the passage cited by Dr. Carpenter contains a sufficient acknowledgment of his obligations to M. Milne-Edwards: but on examining the first and last parts of the work as it was sent to us by the publishers, the preface in question is not to be found. We assume, on the faith of Dr. Carpenter's quotation, that it must have been bound up with one of the intervening parts—some of which we have not by us to enable us to verify that point. Or—like the Preface to the 'Botany'—has it been merely written, and omitted from the volume?

OUR WEEKLY GOSSIP.

WE can now announce to our readers that the Earl of Rosse has expressed his willingness to be put in nomination for the office of President of the Royal Society.—and the question of Lord Northampton's successor may therefore be considered as decided. Lord Rosse has given pledges to science which go far to reconcile this new recognition of the aristocratic principle to the common sense idea of a scientific association; and we hope, as he has been a worker in science himself, that he may be expected to devote himself earnestly to the correction of the abuses that

have crept into the body over which he is called to preside, and its reconstruction in the true spirit of the original institution and its endowment. The letter of a correspondent which appears elsewhere in our columns to-day—and former papers of our own, to which it alludes—sufficiently indicate the nature of those abuses, and the direction in which improvement must be sought. It matters little, for instance, who is to preside over a professing scientific body which recognizes any other qualification for membership than that of scientific attainment. Lord Rosse enters upon an office which his predecessor found not free of troubles even in the far niente temper of the Society; and if he take upon himself the work of reform must expect the opposition of selfish interests and the impediment of many difficulties. But there is a growing disposition abroad to inquire into the meaning and end of those chartered associations which take such imposing attitude before the public and have so little action on its mind.—and a party within this particular body itself who are thoroughly uneasy at the answer which must just now be given to any such inquiry. To these Lord Rosse, if he be a reformer, must look for his support,—and to the future historian of the Royal Society for his reward.

The memorial to Lord John Russell praying for a Royal Commission of inquiry into the best methods of securing the improvement of the Universities, has received the signatures of upwards of two hundred graduates. The memorialists are to hold a meeting to consider the subject. We think it is matter of regret, as calculated by possibility to give more handle to the enemy than strength to the cause, that Fellows of the Royal Society not of either University, and honorary graduates, have been allowed to affix their signatures. There are very few, however, of either class:—so that, in fact, the memorial is that of graduates who have received their education at the two Universities. We wish it all success.

We will answer questions put to us by a variety of correspondents, by printing here at length the names of the commissioners included in the Royal Commission for inquiring into the constitution and government of the British Museum. They are the Earl of Ellesmere; Lord Seymour; Viscount Canning; the Bishop of Norwich; Lord Langdale; Lord Wrottesley; Sir P. de Malpas Grey Egerton; Sir C. Lemon; Sir R. I. Murchison; A. Rutherford, Esq.; J. Hume, Esq.; S. Rogers, Esq.; R. M. Milnes, Esq.; and J. G. S. Lefevre, Esq.

A new experiment in colonization is announced, and on a new principle, the soundness of which may be doubted though it is supported by a long array of noble and clerical personages.—It has long been a matter of regret to the upholders of our "glorious constitution" and our peculiar social institutions as the most perfect in the world, that they should fail so singularly to develop themselves upon other soils. Transfer the Anglo-Saxon from the "sea-girt isle," and he appears to become a new man. He manifests no desire for the establishment in his new home of those old institutions to which it is said he is here so greatly attached. In fact, it is notorious that in all the colonies of Great Britain, the forms of social life, political ideas, and prevailing tastes are not English but American. The colonies know no aristocracies. They have no castes—no divisions of rank, except what is strictly official,—no hereditary privileges,—no churches militant and dominant: nothing, in short, that is English—nothing that can prepare them for a special perpetuation of "our national institutions." To some, as we have said, this fact is matter of regret—to others it is matter of congratulation. At all events, it is important—as the reader of history will not have failed to perceive. Colonies stamped with the likeness of the parent state have usually lived their span of life out with the fervour, activity and productivity of the mother-land. All the settlements of Corinth, Athens, Rome and Carthage were but so many diminished versions of the originals; filled with a life almost preternaturally intense, but not with a new life. The Grecian colonies of Sicily, Cyrene and Asia Minor produced some of the choicest poets, artists, historians, and philosophers of the Hellenic pantheon—those of Italy, some of her greatest warriors and statesmen: but they exhibited no new developments of mind or character. They were always essentially Greek or Roman. The colonies of England, on the contrary, are not, as we

have said, English. Their growth is slow, because the old elements of society are in the way of the fresh infusion of vitality; but when they assume a substantive character, a new nationality appears—the mother-country scarcely recognizes her own offspring. Their term of life will probably be long. The reason of this difference betwixt ancient and modern colonies lies principally in the difference of the methods adopted. With the ancients, colonization was a state duty and was undertaken systematically. The emigrant body consisted of lords and slaves, citizens and warriors, artists and artisans. As nearly as human ingenuity could make it, it was a counterpart of the state which it left, with all the ranks, orders, social and political institutions of the former. In his new home, the citizen was surrounded by the same kind of world as in his old: to him nothing but the locality was changed. The Saxon, strong in his individuality, rushes alone into the forest, conquers the wilderness for himself, and only very gradually re-unites himself with society. No doubt, this plan, suggested by the genius of the race, needs some improvement,—some co-ordination and method. The proposed plan to which we refer is in close connexion with the Church of England, and is to be organized in strict conformity with its ideas. All purchasers of land in the new colony are to build churches; and all their labourers must subscribe to the thirty-nine articles. Persons of rank are to go out with the settlers to perpetuate the institution of aristocracy amongst them—and all the inequalities and disadvantages of our social existence which it is the ordinary emigrant's object to escape, will be inextricably woven around him in this new home of his. It would scarcely be rash to prophesy that this scheme—though some of its minor provisions, those providing for education for instance, are excellent—will fail of all the success which its projectors would desire,—even if it have such success as in many respects it deserves.

The annual *conversazione* of the President of the Institution of Civil Engineers will be held—we may remind such of our readers as it concerns—at the House of the Institution on Tuesday next.

The Shakespeare Ball came off on Monday last at Willis's Rooms—and was well, but not numerously, attended. Indeed, but for the exertions of the Duchess of Norfolk, the Marchioness of Londonderry, Lady Wiltoughby D'Ereshby, and Lady Mahon, the whole affair would have proved a failure. The Committee, it seems, had relied too undoubtedly on the general aid of the Lady Patronesses—and more especially on that of the Duchess of Sutherland—but few of them troubled themselves about Shakespeare, his house, or the deficiency of the Committee. The Duchess of Sutherland was not even present. There was, however, a profit of 120*l*.

The first *fête* for the season at the gardens of the Horticultural Society, at Chiswick, took place on Saturday last; and notwithstanding a very unpromising aspect of the weather in the early part of the day, its attractions were sufficient to bring together a large assemblage of the lovers of nature—and fashion. Both were abundantly gratified. The gardens are in high order—turf and tree and flower.

It is announced that Dr. Mantell has at length, after thirty years' search from the period of his first describing the form and structure of the teeth of the Iguanodon, succeeded, with the help of Captain Birkenhead, in discovering portions of both the upper and lower jaw of that huge reptile.

In the midst of the stir and tumult which are now the daily life of Paris, the French Academy held on the 19th instant one of those meetings that take us back for a moment into the habits and memories of a Past which seems to have vanished from us like a dissolving view. This meeting was for the reception of the new Academician, M. Ampère, into the chair of the late M. Guiraud—M. Mérimée doing the honours of the reception as the substitute of M. Lebrun, detained by his administrative duties. The voice of the stormy Present, of course, reached even this tranquil scene by many another suggestion than that significant fact. M. Ampère had to inform his auditors that his discourse, written under a monarchy contained nothing which he had to disavow to a republic; and the roll of the revolutionary drum interrupted at intervals the words in

which the speaker sought to record the triumphs of philosophy and the wisdom of science.

We alluded some weeks since [*ante*, p. 463] to the "Washington Library" said to have been purchased by Mr. Henry Stevens (not Stephens, we are informed) of Vermont—and supposed to be intended for the British Museum or some other European library. The American papers have been taking up the subject warmly. "An inquiry," says one, "is to be made, after it is too late, as to the library of Gen. Washington, with a view to secure it for the United States. What has become," it is asked, "of the Regency of the Smithsonian Institution, and of the Smithsonian Library fund, and of the Act of Congress providing for a large expenditure from the interest of the fund for a library,—what has become of these? that such a library should go n-begging, and then be sold for a song to a speculator for the English market? Referring to a contradiction of the rumour which has been published by Mrs. Jane C. Washington—to the effect that the "Washington library" has not been sold for 5,000 dollars, and would not be sold for five times that sum—a correspondent of the *New York Journal of Commerce* says,—"This is not the collection of books left at Mount Vernon by Gen. Washington and Judge Washington, and to which Mrs. Jane C. Washington refers. It is the library left by Gen. Washington to Col. George C. Washington, of Maryland, that has been sold. Three thousand volumes of this library have been sold by Col. Washington to Mr. Stevens for 5,000 dollars,—and they are packed up, in this city, for transportation. They are said to be, and no doubt are, destined for England. Many of them were sent to Gen. Washington with the respects of their authors, and many were gifts of friendship. Four or five hundred of them have Gen. Washington's autograph."

Although Fashion is a wilful coquette, she has certain good points. Everything contains some element upon which she can seize—some property to which she will readily assimilate herself; and hence all objects may in turn aspire to win her countenance. Her caprices are proverbial. Now, she patronizes the heroes of daring crime—now, sympathizes with heroic virtue. Now, she is the ally of the charlatan—now the *proneur* of the patriot. She delights in extremes; will follow—we speak historically—on the trace of folly and frivolity as easily as on that of wisdom and usefulness. Her latest manifestations, we are thankful to say, assume a goodly aspect—and take the garb of philanthropy. The cause of the poor and the sick and the toiling is coming into fashion. We have frequently had occasion, in chronicling the recent facts of our social life and history, to mark how that great but fickle influence has seized, one after another, upon the sentiments and ideas that are agitating society and struggling to get themselves organized and realized in act. Now, we have the "Society for the Improvement of the Condition of the Working Classes"—which, for the first years of its highly useful and honourable existence, pursued its career somewhat obscurely—suddenly holding its fourth annual meeting under the presidency of royalty, the platform crowded with the ministers of the Crown and the great dignitaries of the Church and State, and the hall thronged with an audience, admitted by ticket to see the Prince and hear a copious stream of eloquence inlaid with graceful sentiments and complimentary allusions not a few. These last the more serious and cynical advocates of social reform will smile at and forgive for the sake of the underlying intention, which was no doubt good—and must lead to good. Prince Albert's visit to the model lodging-houses and his chairmanship of the meeting, we are assured, was not a pageant, but a reality. His words on the occasion of this meeting were manly, sensible and humane. When this society was organized in 1844, it proposed to itself three modes of achieving its objects—loan funds, allotments of land, and model lodging-houses. The two latter plans only have as yet been acted on. Their success has, however, been very satisfactory, and the society is in a flourishing condition. It possesses 117 acres of land, which are let to 553 tenants, in 11 different parishes. It has built in Bagnigge Wells 23 small houses, arranged on the completest models and let at 3*s*. 6*d*. and 6*s*. a week—as well as 30 rooms for poor widows at 1*s*. 6*d*. Premises in King Street, Drury Lane, and in Charles Street have been taken, altered,

and made into lodging-houses. One model lodging-house has been raised from the foundation at a cost of 5,500*l*., which accommodates 104 persons. These various establishments, it is important to note, are self-supporting. Upon from 13 to 14,000*l*. laid out there is a return of about 1,500*l*. a-year. The next project of the Society is to erect a lodging-house for families; the object in this undertaking, as in the others, being not to supersede private enterprise in such matters, but to run the risk of doubtful experiments and establish such models and examples of success as must lead to better arrangements of dwelling generally. We wish the society "good speed" in its work, and are glad of the opportunity of enforcing its claim to support.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE. THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight o'clock till Seven), 1*s*.; Children, 6*d*. JOHN PRESCOTT KNIGHT, R.A., Secretary.

Season Tickets, at 5*s*. each, will be issued for the EXHIBITION OF MULREADY'S PAINTINGS, DRAWINGS, SKETCHES, &c. to promote the formation of a NATIONAL GALLERY OF BRITISH ART, which will OPEN 3rd June, at the SOCIETY OF ARTS, JOHN-STREET, ADELPHI.—Single Admission, 1*s*. each. Proof of the Society's Lithograph by John Linnell, &c. are now ready for delivery to Subscribers of 2*s*. 6*d*.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS. THE FOURTEENTH ANNUAL EXHIBITION IS NOW OPEN at the GALLERY, FIFTY-THREE, PAUL MARRAS, in Catalogue, &c. JAMES FAHEY, Secretary.

ERUPTION OF MOUNT ETNA. NEW EXHIBITION at the DIORAMA, REGENT'S PARK, representing MOUNT ETNA, in ERUPTION, under three aspects—Evening, sunrise, and during an eruption; and the INTERIOR OF ST. MARK'S at VENICE, with two effects—Day and Night. During the latter, the Grand Machine Organ will perform. Open from Ten till Six.—Admission, 2*s*.; Children under Twelve Years, Half-price.

INSTITUTION for the FREE EXHIBITION of MODERN ART, HYDE PARK CORNER (late Chinese gallery), OPEN Daily from Nine till Six.—Admission, 1*s*.; Catalogue, 2*s*.; Drawings (Saturdays excepted) from Seven till Ten. Brilliantly illuminated with gas. Admission, 6*d*. GRATIAS, from the 26th of June to the Close of the Season.

E. J. NIEMANN, Hon. Sec.

NOTICE OF PUBLICATION OF THE CATALOGUE of the ROYAL POLYTECHNIC INSTITUTION.—The New Edition is now ready, with the following illustrations:—THE ELEVATION of the INSTITUTION as now extended next Regent-street, the INTERIOR of the GREAT HALL, and the NEW LABOUR THEATRE. The Catalogue enumerates upwards of 2,000 views of great ingenuity and interest, with References to more than 50 Depositors. Price, 1*s*.

The INSTITUTION, greatly enlarged, is NOW OPEN Mornings and Evenings, including Saturday Evening.—Admission, 1*s*.; Schools, Half-price.

SOCIETIES

GEOLOGICAL.—May 17.—Sir H. T. De la Beche in the chair.—J. R. Logan, Esq. and the Rev. J. Thornton were elected Fellows.—A paper, "On some Fossiliferous Beds in the Silurian Rocks of Wigtownshire and Ayrshire," by John C. Moore, Esq. Sec. Geol. Soc., was then read. The great mountain chain in the South of Scotland has always been remarkable for the scarcity of fossils, which have only lately been found in some portions of it. The beds composing it have a prevalent E.N.E. direction, and a onset of valleys follow the same course, whilst another system intersects them nearly at right angles. The latter system seems of high antiquity, as the Bay of Loch Ryan—the most western of these depressions—is partly occupied by strata of clays, sandstone, and conglomerate, containing *Stigmara*, *ficoides*, and calamites. The Silurian rocks were stated to consist of coarse and thin-bedded greywacke and clay slate, which is always without true slaty cleavage, with occasional intervening beds of felspathic trap,—which, in most cases, can be proved to be intrusive by its cutting across the sedimentary beds, and altering them equally on both sides. A section was described in detail along the Irish Sea from the Mull of Galloway to the Corwall lighthouse, and another further to the east from the Cairn to the river Sincar in Ayrshire. From the Mull, for about sixteen miles to the north, the rocks are either vertical or dip to the north at a high angle; while from thence to the Corwall lighthouse they dip, with trifling exceptions, to the south. Within four miles of the Mull, a mass of granite, about two miles square, occurs. In this section three beds are found, containing six species of graptolites and an *euomphalus*. The two more northern beds recur on the main land near the Cairn, containing the same fossils. Near the Corwall lighthouse the greywacke puts on a conglomerate form, very remarkable for the size of the imbedded materials,—which are in some cases four or five feet in diameter, and consist of quartz, ferrous porphyry, syenite, serpentine, &c. The

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author then described a band of limestone, about four miles further north, which runs along the valley of the river Stinchar, and is seen in five distinct localities. The bed is about thirty feet thick, and dips at a high angle to the south. It contains several fossils, which have been determined and described by Mr. Salter in the next communication.

'On the Fossils from the Limestone in the Stinchar River and from the Slates of Loch Ryan,' by J. W. Salter, Esq. These fossils are decidedly Lower Silurian, and though only two, an orthid and a trilobite, can be identified with those brought from Peebleshire by Mr. Nicol; yet the whole probably belong to the same set of strata. Some of the fossils have been previously found in Wexford and South Wales; but others seem new species.

'On Scratched Boulders,' Part Second, by J. Smith, Esq. was read. The author ascribes the marks and furrows on rocks and erratic boulders to glacial action in the shape of glaciers, icebergs, or icy shores. In the beds of Arctic shells on the Clyde, he thinks there is proof both of a colder climate and of a sudden proxymal depression of the land in juxtaposition. These beds—in which the shells are found in a perfect state of preservation as if they had been covered up when still living—are overlaid by beds of finely-laminated clay, in which no fossils have been observed, which he states has arisen from the sea bottom being suddenly depressed below that depth at which only animal life can exist.

'Observations on the Recent Formations in the Vicinity of Edinburgh,' by J. Nicol, Esq. Ass. Sec. Geol. Soc. was then read. In some sections on the Edinburgh and Leith Railway the blue clay or till is seen to contain beds of stratified sand. Hence it is inferred that it has not been formed by any sudden convulsion; but by the continuous action of the sea on the strata of the subjacent coal-field, at the time when the land was depressed below the ocean. The boulders contained in the clay may have been transported by ice or other causes, and dropped into the sand while it was still soft. In the Pentland Hills a vast number of boulders occurs. Some of these, of mica slate, weigh six or eight tons, and must have come from a distance of nearly fifty miles. The author ascribes their transport to floating ice, and accounts for boulders found on hills above the level of the parent rock by the irregular elevation of the land. This movement of the land probably resembled that now seen in Scandinavia,—of which the northern part is rising, whilst the southern portion is sinking.

ASTRONOMICAL.—April 14.—Capt. W. H. Smyth, R.N., V.P., in the chair.—R. Hodgson, Esq., W. A. Cross, Esq., and W. H. Palmer, Esq., were elected Fellows.

'Flora.' Observations, by Prof. Challis. Elements, by W. W. Borcham, Esq.

'Iris.' Observations, by Prof. Challis.

'Neptune.' Observations, by Prof. Challis.

'Mauvais' Comet.' By Mr. Lassell.—Prof. Challis and Messrs. Bishop and Hind.

At a Special General Meeting holden after the business of the ordinary Meeting was concluded, the following persons were elected Honorary Members:—His Majesty the King of Denmark, in acknowledgment of the services of his predecessors.—His Grace the Duke of Northumberland, in acknowledgment of his defraying the expenses of Sir J. F. W. Herschel's work.—and Baron von Senf-tenberg, in acknowledgment of his foundation and maintenance of an active and useful observatory.

ASIATIC.—May 13.—The twenty-fifth anniversary meeting was held.—Prof. Wilson in the chair.—The report congratulated the members on their having obtained possession of a house better adapted to the wants and purposes of the Society than that which they had previously occupied. Want of space had compelled them to refuse many offers of valuable presents to their library and museum; and they had, therefore, taken the house in New Burlington Street in which they now met for the first time. To meet the increased expenditure consequent upon this removal, the President and Council of the Society had memorialized the Court of Directors of the East India Company,—and the Court had responded by increasing their annual grant from one hundred to two hundred guineas. The Council referred, amongst other means contemplated for enlarging the opera-

tions and extending the influence of the Society, to the expectation they entertained of being able to have occasional evening lectures upon subjects connected with the literature, arts and sciences of Asia. The report gave a statement of the changes among the members during the past year; and brief notices of the most distinguished among the deceased associates.

Brief notice was taken of the state of our progress in the interpretation of the Babylonian, Assyrian, and Median inscriptions; which appear to have made but little advance, notwithstanding the exertions of several learned savants. The most successful of the investigators, Major Rawlinson, has been a good deal checked in his labours by ill health; but he has succeeded in copying some additional portions from the rock at Behistun—and hopes are entertained that he will shortly transmit a paper on the Babylonian inscriptions. The Council adverted to the publication of Mr. Layard's Inscriptions from Nineveh, under the auspices of the authorities of the British Museum.

The report of the Oriental Translation Committee followed. The necessity of discharging heavy liabilities incurred in the publication of expensive works extending over several years, had prevented the publication of the usual number of new works. A second volume of Prof. Garcin de Tassy's 'Histoire de la Littérature Hindouï, &c.' had been issued; and another book containing translations by Dr. Stevenson of the 'Kalpa Sutra,' and 'Nava Tatwa'—two important works of the Jains,—is nearly ready for delivery. Mr. Bland's 'History of Persian Poetry' is making satisfactory progress,—and the Committee regret that the limited funds at their disposal have compelled them to decline the acceptance of several offers of works for printing under its auspices.

The Committee for Publishing Oriental Texts reported the completion of the Festal Letters of Athanasius, edited by the Rev. W. Cureton, from a MS. of the fourth century, obtained for the British Museum from the Nitrian Monastery of St. Mary, Deipara. The publication of this MS., important in itself, obtains additional interest from the fact of its being a palimpsest; the laborious investigations of the editor having been rewarded by the recovery of a nearly complete copy of the Gospel of St. Luke, and probably the most ancient known copy of the Iliad of Homer. 'The History of the Atabegs,' edited by Mr. Morley, from the Rauzatus Safi, with engraved plates of all the known coins of the Atabegs and elucidations thereof by Mr. Vaux, will soon be ready for delivery. The Tuhfat ul Alnar, forming the first portion of Jami's Khamsah, edited by Prof. Falconer, will be soon published. The Committee reported that they had been gratified by offers of assistance from Prof. Garcin de Tassy and the Rev. G. Hunt.

At a ballot for new members of the Council, all the officers were re-elected—and the following were elected into the Council in the place of those retiring by rotation:—G. W. Anderson, Esq.; H. Borro-dalle, Esq.; Major-Gen. J. Caulfeild; Sir T. E. Colebrooke; W. Ewer, Esq.; J. Ewing, Esq.; R. H. Holland, Esq.; and W. Platt, Esq.

INSTITUTE OF BRITISH ARCHITECTS.—May 15.—T. Bellamy, V.P. in the chair.—Mr. J. W. Papworth presented drawings of the remains of the ancient city of Prameste, and of its celebrated Temple of Fortune; together with a design for the restoration of the Temple and the buildings that occupied one side of the hill on which the city stood—and gave some history of the subject.

Mr. J. Thomson read a description of the Village Church of Legh de-la-Mere, Wilts, which has lately been restored under his direction.

A communication was read from J. Bonomi, Esq., descriptive of the Map of Ancient Egypt recently constructed by S. Sharpe, Esq.—and described by us last week [p. 515].

MEETINGS FOR THE ENSUING WEEK.
MON. British Architects, 8, P.M.
TUES. Institution of Civil Engineers, 8.
WED. Geological, half-past 8.
— Society of Arts, 8.—General Meeting.
— College of Chemistry, half-past 8.
THURS. Antiquaries, 8.
— Zoological, 8.—General Business.
FRI. Archaeological Institute, 4.
— Botanical, 8.
— Royal Institution, half-past 8.—Mr. Scott Russell 'On the Tide-wave Principle applied to the Construction of Ships.'
SAT. Asiatic, 2.

FINE ARTS

ROYAL ACADEMY.

IN the works of the Dutch school with which this country abounds, it is not, as we have before observed, an unfrequent occurrence to meet with pictures in the production of which two or more artists have combined. In our own school such a conjunction has been rare—and has never had more success than in the two pictures which Messrs. Lee and Sidney Cooper have sent to this Exhibition. We should scarcely have expected their styles to harmonize in so remarkable a degree. Mr. Lee's manner is free and unrestrained,—having to deal with forms that do not require exactitude as their characteristic: Mr. Cooper's animals demand precision and carefulness. The two performances before us evidence a modification of the bias of each to meet the other's style;—and the gain has been great. The details of stem and leaf are more studied on the part of the one; while the animal forms of the other are more free, the touch is more fluent, and the result is an air of greater spontaneity. The first of these works is entitled *A Summer Morning* (383): and a very elegant description it is of the time. The cattle are laving their sides or quenching their thirst in a pool, surrounded by ash and other trees, whose elegant forms have found beautiful representation at the hands of Mr. Lee. Their stems are most gracefully drawn; while their foliage is light and feathery and acted on by every shift and undulation of the wind. The cattle are painted to perfection,—in a style of frankness which we have always desired as an addition to Mr. Cooper's other qualities of manner. He has here shown such power of generalizing and giving all the true character while preserving individual details in their integrity, that for the future we must not be deemed importunate if we ask from him the like qualities. This picture is, in point of elegance and refinement, the best of the two. The *View above the Slate Quarries, on the River Ogweir, North Wales* (503), has in its landscape as much more solidity as the difference in subject might warrant. The rugged character of the mountain scenery Mr. Lee has well expressed,—with all the varieties of ground and distance. The water is painted with surprising truth; and the varied forms of animal life are introduced most judiciously in situations that at once express the habits of the creatures and serve the perspective truth of the picture. These two painters have individually other pictures in which each singly shows his improved powers. Mr. Lee's *Broken Bridge* (88) is a rich and brilliant presentment—in which the figures are happily introduced and as fittingly employed as is usual with this painter. They always well carry out his intention. The *View near Penhurst, Kent* (150), is an admirable specimen of daylight truth. The *Mill on the River Ogweir, North Wales* (347), is next to our taste. The subject was not an interesting one for the pencil,—though the picture itself is truthful. In 536 we have another *View on the River Ogweir*—better chosen, more important as a subject, and exhibiting a power and truth that may vie with anything of its kind that has been done. The water rushes down over the several impediments placed in its way, by fragments of disrupted rock and other causes, in such mad and sportive turns that we almost seem to hear the voice of its chiding when delayed and the sound of its triumph as it leaps along.—Mr. Sidney Cooper in *Sunset* (9) has not done himself justice,—though the effect is excellent. There is an absence of that freedom and ease in execution observable in the union picture, 383; the elaboration of the cows in the 'Sunset' being carried to the verge of constraint. *A Goatherd on Meel Shiabod, North Wales* (423), is a highly picturesque combination, in which the painter has given his usual expression to the herd which he paints. It is in the *White Hall Meadows, Canterbury* (551), that we are to look for the due assertion of Mr. Cooper's talents; and it is not too much to say that no artist of the Dutch school ever succeeded better in the realization of a similar subject. A sunny effect permeates the whole space,—and the atmosphere is charged with the golden tone to a degree that makes the picture perfect illusion. If the mid-distance had been increased in power, as we have heard suggested for an improvement, the breadth of the picture might have been injured. As it is, this work is a striking example of such power as makes Mr. Cooper unrivalled in his line.

Mr. Elmore, abandoning this year the scenes of revelry, intrigue, or love, introduces his spectator to the solemn chamber of death—and shows himself equal to the demands of such a theme. *The Death-bed of Robert, King of Naples, surnamed the Good and the Wise* (282), supplies his subject.—Mrs. Dobson's 'Life of Petrarch' furnishing its incidents. The king "perceiving that he drew near his end, assembled his nobles, and dictated his will in their presence. By this will, he made Joan, his granddaughter, his heir; and her sister Mary was to succeed her." * * After this, Robert desired they would bring to him the two young persons he had named for his successors." The king, represented in the act of addressing these "two young persons," forms the principal feature in the composition—which is arranged with true pictorial skill. Mr. Elmore has kept nature in view, and she has been true to him in the development of his idea. The radical defect of his picture is in the subject. The impossibility of here conveying to the spectator, without the help of the catalogue, the fact that the king is explaining to his successors the dangers which threaten them and the means by which they are to be met, is as obvious as that of describing form or colour in the language of music. Each art has its own distinct powers and limits. The effect of eloquence on an audience may be expressed—its means never. Accordingly, the effect is well expressed in this picture. The moral of the parting admonition is well registered in the features and attitudes of the central group near the dying monarch—in the attesting party to his testament on the right—and in the leech who lingers at the bed's-foot. These, with the priest present to administer the viaticum, his presbyter and brotherhood and the acolytes—the weeping maidens and attendants—all confirm the dignity and tenderness with which it is related that Robert comforted himself in his last hour. Such materials have yielded Mr. Elmore more of incident than is usual with him—greater variety of character and more powerful dramatic situation; and these he has produced in a more vigorous style and with improved taste. Less diffusion of light in subordinate portions of the work would have made a greater point of the central group—although it might have rendered the picture more conventional in look.

With the subject of "The Trial of Queen Catherine" is always associated in our minds the finest presentment of a group of theatrical portraits extant.—Harlowe's celebrated work so well-known by Clint's engraving. Though only portraiture—that is, dramatic portraiture—there is a degree of historic appearance and consequence imparted to it, which subjects any other treatment of the same historic theme to inevitable comparison. In Mr. O'Neill's picture of *Catherine of Arragon appealing to Henry VIII.* (542), the language of Cavendish's 'Life of Wolsey' is rendered. The queen kneeling at the royal footstool, thus addresses the sensual monarch: "Sir,—I beseech you, for all the love that hath been between us, and for the love of God, let me have justice and right; take of me some pity and compassion; for I am a poor woman and a stranger, born out of your dominions. I have here no assured friend, much less impartial counsel, and I flee to you as to the head of justice within this realm. Alas! alas! wherein have I offended you?" Mr. O'Neill has not, however, presented the scene in the Whitefriars with the pomp and ceremony detailed in the pages of Cavendish and borrowed by our great dramatist—neither has he had recourse for individual physiognomy to the Holbeins in the gallery of Hampton Court. He has avoided a mere theatrical presentment of the scene,—in lieu of *tableau* arrangement adopting a probable and natural appearance. The queen kneels with much offended dignity at the feet of an able incarnation of hypocrisy. This, rather than sensualism, is the character which the painter has given to this unrelenting monarch. The queen, though seen only in profile, looks commanding and simple. Wolsey has little of the look of the "proud prelate" as assigned to him by the Christ Church portrait by Holbein; his brother-Cardinal Campeggio shows as little of the Italian *porporato*. The great fault is in the subordinate figures; who are arranged either in such rectilinear forms or such equidistant situations that they subserve no point in the development of the story and form no incident in it—while they do not optically

or physically assist the composition either in line or in mass. The characters want elevation too,—if they be intended as lords or ladies in waiting:—and of the latter it may be said that the majority of the heads seem studied from one person—yielding monotony of character. Mr. O'Neill has well sustained throughout the scale of high colour in which the picture was pitched,—tending, as all similar arrangements do, to the meretricious, but here so well supported by masses of black and dark as to give firmness and solidity. There is some excellent drawing in the work—and portions of execution which may serve to convince its author that he is better fitted for dramatic illustration than for the presentment of scenes from Scriptural or classic story.

Mr. Knight, the active secretary of the Institution, has busied himself amongst the worthies of Devon in three excellent studies of character:—*Portraits of R. I. Marker, of Uffculme* (72), *The Venerable Archdeacon John Moore Stevens, of Exeter* (224), and *Thomas Shapter, Physician to the Devon and Exeter Hospital* (497). These, together with the whole-length of *James Bentley, the Treasurer of St. Bartholomew's Hospital* (218), are all vigorously treated. The group of portraits of *The Peninsular Heroes* (321), having been painted some years since and spoken of by us at the time, needs now no additional remark.

Mr. G. E. Hering's *Venice* (544) is a morning effect on one of those innumerable points of view which are obtained of this most singular of cities from the lagoons. The colour, from the time chosen, is not so powerful as in many of the artist's former works; in delicacy it is nowise inferior to any. *Porto Veneri and the Islands of Polonaria and Tino at the Entrance of the Gulf of Spezzia* (548) is placed too high for judging of its merits; but, to all appearance, it is the better picture of the two.

Mr. C. Smith, of Edinburgh, if not a pupil of Mr. Watson Gordon, has certainly had that artist in his eye when he painted the whole-length of *George Anderson of Kircaldy, and lately Provost of that Burgh* (557). It is quiet in pose and solid in colour—and has great propriety and soberness in its effect.

Mr. Maclellan last year gave us a scene after the Deluge, in 'Noah's Sacrifice':—in a very different sense Mr. Linnell this year gives us *The Eve of the Deluge* (620).

Of every beast, and bird, and insect small
Came sevens and pairs, and entered in as taught
Their order: last the sire and his three sons,
With their four wives; and God made fast the door.
Meanwhile the south wind rose, and with black wings
Wide hovering, all the clouds together drove
From under heaven.

The test of probability or truth of effect who can undertake to apply? Let the work be accepted as a pictorial fiction, told in all the chromatic glories of the palette—the effect an exaggeration of such as the mind is familiar with as presaging a stormy morrow. Mr. Linnell has sought an opportunity to show, as if by way of problem, that, give him a theme in which the chromatic scale may be run upon *ad libitum*, and he will without exhausting produce the most glowing and endless combinations. He has indulged the pretext which the subject afforded him for the representation of great space and over-picturesque forms; making some of them supply him felicitously with means of ascent for his animals into the ark,—an incident which aids much the picturesqueness of the whole. To try this picture by any question of resemblance to fact would be unjust to Mr. Linnell's intentions. He has painted a phenomenon; and his triumph is that of a gorgeous assemblage of hues—in which many harmonious passages of colour may be discerned and many a clever incident in light and shade.

Pepys's Diary, where it gives an account of the difficulties encountered by Charles the Second when in Holland before the Restoration, has furnished Mr. William Carpenter, jun. with an illustration (550). The King and his attendants were all but destitute of clothes and money:—"their clothes not being worth forty shillings the best of them," says Pepys, and he adds, "How overjoyed the King was when Sir John Grenville brought him some money—so joyful, that he called the Princess Royal and Duke of York to look upon it as it lay in the portmanteau before it was taken out." Mr. Carpenter has succeeded in

telling his story with clearness; the constituents of his picture being made to subserve its general interest without any sacrifice of conformity to the most approved modes of picture-making.

M. J. Gudin's *Sunrise on the Coast of Africa* (457)—where the great orb dispels but slowly the white morning mist—provokes recollection rather of a caricature than of nature. The solitary lion represented as prowling on the sea-shore reminds us of Hood's print entitled 'Meeting a Settler'—which represents a wandering and shipwrecked emigrant encountering, on his first landing, one of those monarchs of the forest. But for this association, the present manifestation of the powers of the celebrated prince of French landscape painters might with no dereliction of justice have been passed over altogether.

A very pretty and graceful action may be recognized in a single figure of *Ruth gleaning*, by C. Elder (434): and a well-entended thought in his neighbour, *Meditation* (435), by Miss M. A. Cole—though this is deficient in drawing and finish.

Mr. G. F. Watts—one of the successful cartoonists of Westminster Hall—is not successful in either of the two portraits which he has here. *Lady Holland* (307) is as little remarkable as an example of feminine individuality as is the portrait of the examiner *M. Guizot* (582) as a likeness of the man. Such works will not maintain the position or justify the notice assigned to the artist elsewhere.

Mr. Alfred Chalon's little picture which he calls *Autumn* (532) is not to be overlooked. A simple group of ladies reclining in a vineyard, observing peasants who are collecting the luscious grapes, have served him for one of those graceful compositions in which he excels. By his brother in the flesh and in the Academy there is a small picture, *A Study in Windsor Park* (100)—vigorous and forcible and distinct, inasmuch as it is not painted in the manner or fashion of any one else.

Mr. Hollins has some very successful portraits: the chief of which is the group of *Mrs. Arden and her Daughters* (251)—unaffected in action, clear, and bright in colour. The portrait of *James Burchell, Esq.* (84) is a gentlemanly personification of a civic functionary:—very good also is the portrait of *Charles Lushington, Esq., M.P.* (446). *Looking out—Coast of Dover* (436), by the same, is a good representation of the denizens of the beach.

Mr. T. Danby's *View of the Gledur Mountains, from the Banks of the Llugwy, North Wales* (527), is scarcely so good as pictures of a similar kind exhibited by him here last season, and this year at the British Institution. The scene is a fine one—but the picture is wanting in luminousness. The sky is hard both in form and in colour; and there is a deficiency of gradation. Nevertheless, the picture has much merit.

Sculpture.

In the centre front of the groups of sculpture that occupy the floor of the cellar of the Academy are three busts—to which we will give precedence of notice, because of the social pre-eminence of the parties whom they represent—and because one of them is an artist whose professional eminence brings him first under our review in dealing with works of more artistic importance. No. 1317 is a marble bust of *Her Majesty Queen Victoria*, by Mr. Gilman the Academician—No. 1318 presents, on one side of her, the marble bust of *His Royal Highness the Prince of Wales*, by Mr. N. N. Burnard—and No. 1319 shows, on the other, the bust of *His Royal Highness Prince Alfred*, by Mrs. Thornycroft. The bust of the Prince of Wales is executed, by the Queen's permission, for the hall of the Royal Polytechnic Society at Falmouth,—to be placed there in commemoration of the Royal visit to Cornwall in 1846. The bust of Prince Alfred is a commission by Her Majesty. These facts stated, we have little more to say in relation to the three works. The bust of the Queen makes her more round-faced and maternally-looking than to us the original seems; and as a matter of drawing the eyes seem to approach too close upon the nose. To the Prince of Wales the sculptor has contrived to give the face of a man in the features of a child. We know not if this would be esteemed a royal compliment; but we hope that in truth royal boyhood is a more gracious thing—

that the prince has not half so old a head as this on his young shoulders. The artistic effect is that of a mannikin. Prince Alfred in Mrs. Thornycroft's version is a marble baby.

The work of most pretension in more respects than one, in this collection is a *Statue, in marble, of Aurora stepping upon the Earth, scattering Dew* (1836), by Mr. Gibson. In this figure Mr. Gibson has repeated the experiment of colour which he made with such indifferent success in his *Island Queen*, a portrait of Royalty, exhibited here last year. The goddess wears on her forehead the star of the morning scattering rays of blue and white—her head is bound with a fillet red-edged and blue-starred—and the hem of her garment is coloured red. Whatever authorities may be found in defence of this colouring practice, it is an affectation which we hope will never prevail in sculpture. It belongs to a false and meretricious school, wherever it may have been taught—and so far as, on the strength of the same here associated with it, this work may be accepted as authority, it indicates a return to unsound principles in ours. All attempts on the part of sculpture at obtaining the effects of the other arts without their resources is a falling back upon the barbarisms of the art. If Phidias sometimes made use of the enrichments of golden ornaments and precious stones, the cases were so rare as compared with the specimens of pure and self-expressive sculpture which the same master produced, that there is good reason to suppose he yielded, in these exceptional cases, his own more instructed taste and refined judgment to the prejudices of an age behind himself as regards the true principles of Art—and that he did this only to gain that vantage ground in the public mind which might enable him finally to lift up to his own standard. All attempts at the particular imitation of colour or texture—and we remember that last year Mr. Gibson laid into that other affectation, too—are but means for betraying—not concealing, as the artist should—the limits of the art. Sculpture can deal with only forms—and must get all her expressions out of them; and this, while it keeps her canons most severe, renders her perhaps the most intellectual of all the imitative arts. The sculptor is more exclusively indebted to his own mind than any other save the poet. But this work of Mr. Gibson's is full, to our thinking, of other faults, such as might be looked for from one who abandons the severe simplicity of his art for extrinsic resources. Form, attitude, action, and sentiment are alike displeasing to us. We refuse the drawing—and we suspect the anatomy. This is a dancing girl—not the young Aurora who comes to open the gate of Heaven and let out the chariot of the Sun. The sense of motion and awakening which belongs to the gracious presence of the goddess is something different, as we feel it, from the flutter and affectation here. That very deliberate cheerfulness of hers is not the Morning on her brow. Will the sculptor say whether he has meant to make her fly or run? The general affectation is repeated in all the details—in ways which, while they heighten the effect of the false sentiment, are so many several offences against sound Art. We suppose it is with the view of aiding the suggestion of flutter and motion that the lines in the front drapery cross in all directions and at all angles, in endless confusion; but it rather detracts from the same idea that the drapery behind is hung on like a bundle of rags from Monmouth Street. We will not take upon us to be so sure on the point of anatomy; though we feel no confidence in that left leg—and have exceeding doubts as to the manner in which the first finger of the right hand is raised to hold the urn that our imagination fails to fill with dew. For the drawing—Aurora should not, we think, have an instep which suggests that it had been taken from a boot-tree when she rose; and, as to all the mannerism and complication of the details, let any artist's eye follow with pleasure if it can the straight line which crosses diagonally from the finger of the left hand to the toe of the right foot—traversing nearly the whole of the figure. Of a sculptor so eminent as Mr. Gibson there can be no pleasure in saying these things:—but his very eminence and the authority of former works of his make his example dangerous when it takes a wrong direction—as they make his keeping of the canons a more than common duty.

Mr. Marshall appears to great advantage in this

Exhibition by a charming figure of a *Dancing Girl reclining* (1820)—executed in marble for the Art-Union of London. Pose, sentiment, and modelling are alike beautiful. Pausing from the exertion of the dance, the right hand of the girl rests on the flower-covered trunk of a tree, and the left droops listlessly with the tambourine which had inspired the motion. There is in this arm a defect. It hangs too lifelessly—and has the appearance, scientifically, of being unemployed. The muscles are not brought properly into play for grasping the tambourine. Nothing need exceed the sweetness of expression in the face—where there is no attempt at any character beyond the occasion. Indeed, the entire absence of affectation is one of the charms of Mr. Marshall's sculpture. The form is naked to the waist; and the folds of the garment below are a valuable aid to the composition—but not quite true to its tale. They well sustain the figure;—but are too heavy for the dance, and inevitably convey the notion of impediment to the free action of the limbs. The Art-Union has, however, good reason to congratulate itself on having elicited a work of sculpture which is an honour to the school. *Cupid captive* (1832), by the same artist, is a performance of less mark—though still of great merit. The action of the nymph is felicitous, and her face is sweet and expressive; but the Cupid whom she holds by the wing is like a Cupid borrowed from a toy-shop,—too small in proportion, and his action wooden and absurd.

There is nothing finer in the collection than Mr. J. Wyatt's group in marble of *The Nymph Eucharis and Cupid* (1825). It stands near Mr. Gibson's 'Aurora'—and gains some addition to the effect of its intrinsic excellence by the contrast. The noble simplicity with which the sculptor here works out his ends, is decisive of the question as to the true methods of sculpture. The group has variety—but gained through breadth and harmony. The nymph Eucharis sits on a rock; and there is no point of view in which she is looked at that does not reveal a new beauty. There is one point, looking from her right, in which the action and sentiment of the head bowed down to meet the glance of the god, and that of the Cupid as he looks up to speak, are of surpassing grace and beauty. Mr. Wyatt's Cupid is a real Cupid, too—no kindred to Mr. Marshall's. His limbs and looks are instinct with his mythological life, and his action is full of meaning. We are not quite sure that he is not somewhat too large for the proportions of the group. From generals to details—it is worth while to institute a comparison between the foot of Eucharis and that of Mr. Gibson's 'Aurora.' The lines and workmanship of the garment that fold over the lower limbs of the sitting figure are of remarkable beauty.—Mr. Wyatt puts himself not far from the first rank of sculptors by this work.

Lavinia, by Mr. Spence (1828) comes very near to greatness—but misses it. The face and sentiment are finely conceived and rendered, the bust is beautiful, the shoulders are well modelled, and the head is finely put on—but the figure is too short and thick. There is, however, the making of an eminent sculptor in Mr. Spence. Many of the best and soundest qualities of his art may be detected in this production.

FINE-ART GOSSIP. — We have been enabled to obtain a list of the principal pictures, drawings, sketches, &c. by Mr. Mulready which have been selected for exhibition at the Society of Arts. As we mentioned last week, the only important works absent are the three Vernon pictures, and 'The Travelling Druggist.' Hereafter, this list may be useful for reference. Some already belong to a past age, being half a century old. 'The Fight interrupted'—'Idle Boys'—'Punch'—'Lending a Bite'—'The Widow'—'The Whistonian Controversy'—An Illustration of 'Train up a child in the way he should go, and when he is old he will not depart from it.'—'Haymaking'—'The Mall, Kensington Gravel Pits'—'The Origin of a Painter'—'A Carpenter's Shop and Kitchen'—'Boys Fishing'—'All the World's a Stage'—'The Careless Messenger'—'The Barber's Shop'—'First Love'—'Near the Mall, Kensington Gravel Pits'—'Choosing the Wedding Gown'—'The First Voyage'—'Peregrine Touchwood breaking in upon the Rev. Josiah Cargill.'

'St. Ronan's Well'—'The Cannon'—'The Wolf and the Lamb'—'The Forgotten Word'—'Interior of an English Cottage'—'The Convalescent'—'Boys playing at Cricket'—'The Dog of two minds'—'Giving a Bite'—'A Sailing Match'—'A View in St. Albans'—'Old Houses in Lambeth'—'The Rattle'—'Returning from the Hustings'—'An Interior'—'The Sonnet'—'Brothers and Sisters (Pinch of the Ear)'—'Open your Mouth and shut your Eyes'—'The Intercepted Billet'—'A Toy Seller'—'The Kitchen Fire'—'Child and Kitten'—'Father and Child'—Sketch for the picture of 'The Travelling Druggist'—Sketch for the picture of 'The Dog of two Minds'—'Horses Baiting'—'A Cottage'—'St. Peter's Well, in the Vestry of York Minster'—'Gipsies'—'Cottage and Figures'—'An Ass'—'Puppies' Heads'—'The Last in'—Sketch for 'The Ford'—'Caliban, Trinculo, and Stephano led by Ariel's piping'—'The Disobedient Prophet'—'Polyphemus receiving the third Bowl of Wine from Ulysses'—Sketch for the picture of 'First Love'—'Sir Jasper Cranbourne presenting for the third and last time the Challenge from Sir Geoffrey Peveril to Major Bridgenorth'—'A Street Preacher'—'A Sketch in Chalk, for the picture of 'The Fight interrupted'—'The Rival's Dog'—The only sketch made for the picture of 'The Origin of a Painter'—Studies in Black and Red Chalk, from Nature, in the Royal Academy—Studies in Black and White Chalk, from Nature, in the Royal Academy—Four Sketches in Pen and Ink from Nature—The First Sketch made for the subject of 'Lending a Bite'—Study of an Ash Tree from Nature. Capheaton. 1814.—'Mounce, Northumberland.' 1814.—'Interior of a Herd's House, Mounce, Northumberland.' 1814.—'The Leapish, Mounce, Northumberland.' 1814.—Sketches in Pen and Ink of Draped Figures from Nature.—Sketches in Pen and Ink from Nature, for parts in 'The Careless Messenger'—The only Sketches made for the picture of 'The Wolf and the Lamb'—Studies in Pen and Ink, of Leafless Trees, in the Winter of 1845-6.—Studies in Crayons, of Morning and Evening Skies, in the Winter of 1845-6.—'Sunset, Capheaton, Northumberland.' Dec. 1845.—'Looking South from the Dining Room at Capheaton.' Jan. 1845.—Seven first Sketches of subjects for pictures. Eight Figures from Nature—Nine Sketches of subjects for pictures. 'Village Buffoon.' 'Fight interrupted.' 'Leap Frog.' For the larger picture of 'The Bite'—The Design, in Pen and Ink, for the Seal of the Society of the Artists' Fund.—'Dying in Harness.' A Sketch in Pen and Ink—Seven Designs for the illustration of 'Peveril of the Peak'—Twenty Designs for the illustration of 'The Vicar of Wakefield.' 1840., &c. &c. The private view is on the 3rd of June. We observe that the season tickets are to be issued at a moderate charge.

Mr. Vernon's munificent gift to the British Nation of one hundred and sixty selected pictures by British artists was opened to the view of the public on Thursday last in that gentleman's own house, No. 50, Pall Mall. The collection is well known, and almost every picture has already been noticed, at one time or another, in this paper. A gift of such munificence deserves a suitable repository for its reception; for at present it is but indifferently seen, crowded on a narrow staircase, and in small and rather dark rooms—rooms inferior in many respects to the old Angerstein House in Pall Mall where the infant National Gallery was first lodged. The public are admitted on certain days, and under certain strict regulations. No more than three hundred tickets are to be issued for any one day, and each ticket will be but for one individual. Let us add that it would be a proper and well-timed compliment to Mr. Vernon if the Government were to decide at once when, where, and by whom a Gallery shall be built suitable for the reception of so munificent a donation. Tardiness in such a matter implies a want of proper appreciation; and any difficulty thrown in the way by the Chancellor of the Exchequer is nothing better than a false economy. The Committee on the Miscellaneous Estimates is not sitting for the purpose of interfering with a liberal expenditure on objects wherein the proper pride of the nation is involved—the speech in the House the other night of Mr. Vernon Smith, the Chairman of the Committee, is conclusive on this

point—but for the purpose of lopping off and paring down the extravagances of a long period of wasteful expenditure and the jobs of mere party patronage.

The new Panorama of Paris, now on view at the Panorama in Leicester Square, is a daylight scene, and affords a striking contrast to the panorama of the same city by moonlight recently opened at the Colosseum. The view is taken from the Place de la Concorde, now the Place de la Révolution; and the picture is the joint performance of Mr. Burford and Mr. H. C. Selous. The effect is good. The architectural elevations and details are particularly faithful, and some of the figures in the procession escorting a Tree of Liberty are both animated and appropriate. The new panorama is perfectly the Paris of the present day.

The collection of Spanish pictures the property of the late Sir John M'Pherson Brackenbury—which were sold yesterday at Messrs. Christie & Manson's—disappointed those who expected to see in them such results of a long residence in the Peninsula as one who had been twenty years British consul for the province of Andalusia would seem to have had opportunities for securing. Judging by what we saw, we must suppose either that the best had been already disposed of, or that Sir John Brackenbury's taste was not of high order. Several of the pictures were attributed to Murillo—and some were said to be of his earliest style. The names of Alonso Cano, Ribalta Velasquez, Arellano, Sebastian Gomez, Velasquez, Juan del Castillo, Iriarte, and Zurbaran were freely given to as unpromising and unpleasing a series, though small in number, as is the more numerous one in the Gallery of the Louvre selected by Baron Taylor. One only picture of great excellence there was in the whole collection—A 'Crucifixion' ascribed to Murillo—well-known to the visitors to the British Institution as having been exhibited there among the works of the Old Masters in 1835, 7, and 1845. This picture is of rare beauty—and would adorn any collection, national or private. It sold for only 64*l.* 1*s.*

The Peppys portraits, once the property of Mr. Samuel Pepys Cockerell and of Pepys himself, were sold on Tuesday last, at Messrs. Christie & Manson's, for the price of an old song. It would have grieved Mr. Pepys's heart much more than the famous rent in his camlet cloak did, to have seen the prices at which they went. The truth is, the sale was very little known (it came at the end of a china and bronze sale); and there was no one in the room who knew the pictures or could help Mr. Christie to a larger price. Pepys himself, by Kneller (the head engraved by R. White), was knocked down for ten guineas and a half; his nephew Jackson, by Kneller, sold for seven guineas; his friend Will Hewer (so often mentioned in the Diary), for five guineas and a half; and the three-quarter portrait of James II. for nine guineas. The Jackson and Hewer (both in good condition) are engraved in the quarto edition of Pepys; and the James II. (somewhat rubbed), is the very portrait for which the King was sitting to Kneller when he was told that the Prince of Orange had landed. Verrio's long water colour drawing for the large court picture at Christ's Hospital sold for 21*l.*; and the 'Portrait of a Musician' (so it was put up) for only 2*l.* 10*s.* The 'Portrait of a Musician' so cheaply knocked down was the head of Pepys himself, thus characteristically referred to in his own diary:—

1666, March 17. To Hales's, and paid him 14*l.* for the picture and 1*l.* 5*s.* for the frame. This day I began to sit, and he will make me, I think, a very fine picture. He promises it shall be as good as my wife's, and I sit to have it full of shadows, and do almost break my neck looking over my shoulder to make the posture for him to work by.

March 30. To Hales's, and there sat till almost quite dark upon working my gown, which I hired to be drawn in; an Indian gown.

April 11. To Hales's, where there was nothing found to be done more to my picture, but the musque, which now pleases me mightily, it being painted true.

The portrait is "full of shadows"—the head is turned sufficiently over the shoulder—he wears his hired Indian gown—and the "musque" which he holds in his hand and which pleased him so mightily is his own song of 'Beauty, retire.' The notes are painted true, and the words 'Beauty, retire' are written at the head. The picture is in capital condition, and deserves to be engraved.

Mr. H. C. Shenton is engaged by the Council of the Art-Union of London to engrave on steel, in

the line manner, and on a large scale, Mr. Cross's fine picture of 'Richard Cœur de Lion,' the prints from which (after the original plate has undergone the process of electrotyping) will be distributed to the subscribers.

A correspondent writes to us as follows:—"The Dean and Chapter of St. Paul's have taken a hint from the village churchwarden, and are cleaning the cathedral interior with white paint. Is it classicism or orthodoxy that does this? Or what may be the good reason that that which is undoing everywhere else is doing under the eyes of the *Athenæum* and of all the London archæology? Is this Protestant cathedral too modern for the attention of the jealous antiquarian? I myself have no professional knowledge of these things; but as a matter simply of taste—as I rejoice to see a pretty face and good hand and neck unconcealed by the orientalisms of veils or the western barbarity of gloves—so do I think all stone, brick, and wood should be made to show a good face when they have it."

The Commission appointed to decide in the matter of the competition for the painting of a figure symbolical of the French Republic has brought its labours to a close. This Commission, which included several members of the Provisional Government, the Minister of the Interior, and a delegation of painters from the Academy of the Fine Arts, has selected twenty from a large body of competitors to send in a figure on the large scale, allotting an indemnity of 500 francs to each. Five of the next best designs have been indicated, that their authors may hold themselves in readiness to supply, in the order in which they are named, any vacancy that may happen in the ranks of the twenty first chosen. All the other proceedings of the Ministry relating to the Fine Arts have not, however, given equal satisfaction to the artists of France. The republican principle, which began by letting the mob of "gentlemen who paint with ease" into the Exhibition galleries of the Louvre, has not been consistently observed. A decree of the Minister of the Interior having intrusted the decoration of the Pantheon to certain parties named, 660 artists have sent in a protest against this return to the system of favour and privilege.

Among the many pictures commissioned and sold previously to their being sent to the Royal Academy may be mentioned the following.—Mr. Cope's 'Cardinal Wolsey'—painted for H.R.H. Prince Albert; E. A. Eddis's two pictures of 'The Sisters'—sold to Mr. Jones Loyd; Mr. Herbert's 'St. John the Baptist' and Mr. Stanfield's 'Amalfi'—purchased by Col. Pennant; Mr. Macleise's 'Chivalry'—sold to Mr. Petio; Mr. Eastlake's 'Italian Family,' and Mr. Frost's 'Euphrosyne'—purchased by Mr. Bicknell; Mr. Webster's 'Dotheboys Hall'—painted for Mr. Charles Dickens; Mr. Lee's 'View near Penshurst, Kent'—purchased by Mr. Alderman Salomons; Mr. Mulready's picture of 'The But'—painted for Mr. Sheepshanks; Mr. Redgrave's 'Country Cousins,' Mr. Roberts's Chancel of the Collegiate Church of Antwerp, and Mr. Uwins's 'Vintage'—the first two painted for, and the last sold to, Mr. Vernon, to be presented to the National Collection; Mr. Frith's 'Trial of the Witch,' and Mr. Egg's 'Queen Elizabeth'—both purchased by Mr. Müller; Messrs. F. R. Lee's and Sydney Cooper's two joint pictures of 'A Summer's Morning' and 'The View above the Slate Quarries' were both purchased by Mr. Rucker; Mr. F. Goodall's 'Departure of the Emigrants' was sold to Mr. Jones Loyd; Mr. Linnell's 'Eve of the Deluge' is purchased by Mr. Gillot.—The following are some of the pictures which have been selected by the prizeholders in the Art-Union. Mr. Harvey's 'Blowing Bubbles,' for 300 guineas, by Mrs. Taylor; Mr. O'Neil's 'Catherine of Aragon,' for 200 guineas, by Mr. G. A. Hatfield; Mr. Lee's 'Broken Bridge,' for 150 guineas, by Mr. C. Meade—all from the Exhibition of the Royal Academy; Mr. Haghe's 'Capuchin Monks,' for 157*l.* 10*s.*, by the Rev. Mr. Cottingham—from the New Water Colour Society; Mr. Hart's 'Meditation,' for 120 guineas, by Mr. F. Allen; Mr. M'Innes's 'On the Lido, near Venice,' for 120 guineas, by Mrs. Hosking; Mr. Lee's 'Mill on the River Ogwie,' for 100 guineas, by Mr. S. Varden; Mr. Brooks's 'Soldier's Return,' for 100 guineas, by Mr. R. Twentyman—from the Royal Academy; Mr. Boddington's 'Shades of Evening,' for 100*l.*, by Mr. Burcham—from the Society of

British Artists; Mr. E. W. Cooke's 'Dutch Yacht,' for 80 guineas, by Mr. J. M. Jones; Mr. Rowness's 'Grecian Mother,' for 80 guineas, by the Rev. W. H. Vernon; Mr. Bateman's 'Meal Time,' for 80*l.*, by Mr. H. Field—from the Royal Academy; Mr. Woodward's 'Setters on the Moors,' for 100*l.*, by Mr. Davis—from the Society of British Artists; Mr. Gilbert's 'Othello and Desdemona,' for 75*l.*, by Mr. Edward Hawkins—from the British Institution; Mr. Corbould's 'From Peveril of the Peak,' for 70*l.*, by the Rev. W. Leigh—from the New Water Colour Society; Mr. Richardson's 'Scotch Peasants Washing,' for 68*l.* 5*s.*, by Mr. Brook—from the Old Water Colour Society; Mr. Gill's 'Preparing for May Day,' for 60 guineas, by Mr. Allen; Mr. Woolmer's 'Lake of Perguse,' for 60*l.*, by Mr. Dennet—from the Society of British Artists; Mr. Lee's 'Shady River in Summer,' for 60*l.*, by Mr. C. Stewart—from the British Institution; Mr. Manley's 'Scene from Kenilworth,' for 50 guineas, by Mr. Jewitt; Mr. Prentiss's 'Love in a Village,' for 50*l.*, by Mr. J. Maurice—from the Society of British Artists; Mr. Mole's 'Returning from the Beach,' for 50*l.*, by Mr. G. Meggy—from the New Water Colour Society; Mr. Wills's 'Myie Happer,' for 50*l.*, by Mr. D. Roberts; Mr. G. A. Williams's 'Returning from Labour,' for 40*l.*, by Mr. W. J. Normanville; Mr. Stanfield, Jun.'s, 'Portal near Boulogne,' for 40*l.*, by Mr. D. R. Coot; Mr. Jutsum's 'Trout Stream,' for 40*l.*, by Mr. Clowes; Mr. A. Jerome's 'Peasants of Subiaco,' for 30 guineas, by Mr. W. Huffington—from the Royal Academy; Mr. T. S. Robins's 'Sea Piece,' for 30 guineas, by Mr. Yarnold—from the New Water Colour Society; and Mr. T. K. Fairless's 'Vessel Ashore,' for 25*l.*, by Mr. T. Martin.

MUSIC AND THE DRAMA

PHILHARMONIC SOCIETY.—The Subscribers and the Public are respectfully informed the SIXTH CONCERT will take place at the HANOVER-SQUARE ROOMS on MONDAY EVENING, May 29th. Programme—Sinfonia in G, No. 1, Mozart; Concerto in G minor, Piano-forte, Miss Kate Loder, Mendelssohn; Overture, 'Parisina,' W. S. Bennett; Sinfonia in A, No. 2, Beethoven; Concertino, Violin, Mr. H. Blagrove, Spohr; Overture, 'Freyschütz,' Weber. Vocal Performers—Madame Dorus-Gra and Signor Salvi. Conductor, Mr. Costa. Single Ticket, 1*l.*; Double Ticket, 2*l.* 10*s.*; Triple Ticket, 3*l.* 10*s.*, to be obtained at Messrs. Addison, 510, Regent-street.

MUSICAL UNION.—Herr Hallé, Herr Hermann, Signor Piacini, M. Beloff, and Herr Hill, are engaged to perform on TUESDAY NEXT, at Half-past Three o'clock. Quartet in A, No. 63, Haydn; Impromptu, Piano-forte, C. Hallé; Duet in A, Op. 60, Piano and Violoncello, Beethoven. Tickets, 10*s.* each, to be obtained at Messrs. Craxer & Co., 210, Regent-street. Members are introduced Visitors on paying at Willis's Rooms.

J. ELLA, Director.

MISS DOLBY AND MR. LINDSAY SLOPER beg to announce that their ANNUAL GRAND MORNING CONCERT, under the immediate Patronage of Her Most Gracious Majesty the Queen and H.R.H. Prince Albert, will take place at the HANOVER-SQUARE ROOMS on the 30th inst. To Commence at Two o'clock, precisely. Vocalists—Madame Anna Tallis, Misses Wallace, Fyne and L. Fyne, and Dolby; Signor Maria, Messrs. Lockey, Genge, Seguin, Calkin, and Kench, assisted by the Students of the Royal Academy of Music. Instrumental Performers—The Messrs. Distin, Messrs. C. Hallé, Beaudin, and Lindsay Sloper. The Orchestra will be complete in every department. Leader, Mr. Willy. Conductors, Messrs. Benedict and Lucas. On the occasion will be performed for the first time in this country. Tickets, 7*s.* each, may be had of all the principal Music-sellers; of Miss Dolby, a Hindle-street, Manchester-square; and of Mr. Lindsay Sloper, 7, Southview-place, Hyde Park-gate. Reserved Seats, 10*s.* 6*d.* each, to be had only of Messrs. Craxer & Co.; of Miss Dolby, and Mr. Lindsay Sloper.

MR. AND MRS. W. H. SEGUN'S CONCERT on TUESDAY EVENING NEXT, May 30, at the HANOVER-SQUARE ROOMS, at which will appear Madame Dorus-Gra, Madame Lablache, Misses Birch, Dolby, Williams, Fyne, Duvall, and Mrs. W. H. Segun. Messrs. Sims Reeves, W. H. Segun, Calkin, Lockey, Signor Brizzi, and John Parry. The eminent French Monsieur Charles Hallé, will perform in conjunction with Mr. Balair Chatterton (harpist to the Queen), Mr. Distin and Sons, Messrs. Noble and W. H. Holmes, and Signor G. Regondi. Reserved Seats, 10*s.* 6*d.* each, to be had of all the principal Music-sellers, and of Mr. and Mrs. W. H. Segun, 6, Curzon-street, Mayfair.

ANCIENT CONCERTS.—The concert of His Lordship of Bath and Wells contained little for comment save a song from 'Theodora,' 'Sweet rose and lily,' agreeably sung by Mr. Lockey,—the emission of certain *solos* by a male counter-tenor, which was not only intolerable but superfluous—seeing that Miss Martha Williams was "in presence"—a Russian Hymn (not Colonel Lvoff's tune), in which the name was all the nationality,—and the singing of Madame Viardot-Garcia and Mr. Sims Reeves. The Lady's voice has not recovered itself: and its uncertainty produces a feeling of discomfort, which not even her grand style, passionate expression, and consummate science can dispel. Further, we take leave to think that 'Che farò' and 'Omnia adorata' have been sung properly by no one since Madame Pasta (except, perhaps, by Miss Mason, who in her reading of these songs kept close to her

model). Madame Viardot's version resembles that of her sister, which always seemed to us to want dignity and tenderness. In the duet 'Il tuo destino,' from Nascini's 'Mitridate,' Madame Viardot was joined by Mr. Reeves, and they were *encored*. But the compliment would have been better bestowed on the 'Adelaide,' which our tenor sang better than English tenor has sung it before. Had the contrast between his full and his delicate notes been less abrupt, there would have been little left to desire. The fashion was set by Rubini; but Mr. Reeves would do well to recollect that in Rubini's case it was a matter of necessity, owing to the impaired state of the great tenor's voice, which rendered all *mezzavoz* phrases so many difficulties that by some artifice or other must needs be evaded. Happily, Mr. Reeves has no need of expedients;—and he would do wisely to avoid them, as affectations.

CONCERTS OF THE WEEK.—We have no alternative, under circumstances, save to be laconic in our concert notices. Madame Puzzi received her friends on Monday,—the word literally defining the Lady's own share in her own concert. The best of Mr. Lumley's company appeared, with the exception of Mlle. Lind. M. Thalberg was to play his delicious *fantasia* on 'Don Pasquale,'—one of those displays of combined elegance and power in which he is unrivalled among executants. M. Hermann, a pleasing violin player, performed a *fantasia*; and Madame Sabatier sang and said a pair of French *romances*, with decided success. But, whether as a singer or a wayer in this *piquant* class of composition, the pretty French Lady must take rank as an artist after Mesdames Cinti, Dorus, and Thillon, and the late Madame Colon Lepilus—of all the *Jennys* one of the most fascinating in her time and according to her order.

The fifth Beethoven Quartett was held on Monday evening,—on Wednesday evening the chamber concert of Herr and Madame Goffri, two of those well-trained professors whose residence amongst us, no less than the quality of music they present when appealing to the public, is a sign of the times full of promise. Indeed, by the benefit entertainments which are—no less than those which are *not*—may any one interested in the matter measure the amount and nature of our musical progress. The British Musicians held a trial of new compositions on Thursday.

HER MAJESTY'S THEATRE.—Donizetti's pretty, pathetic 'Linda'—the first act of which contains some of his best music—was performed this day week, under circumstances of unusual interest, for the *début* of its original heroine. The lady, moreover, is the only modern songstress of high Continental fame (Madame Nini-Barbieri perhaps excepted) whom we had yet to hear; so powerful has been the magnet which of late has drawn the best musical genius of the world to our "horrid clime." The long list of operas expressly composed for Madame Tadolini at once proves that hers has been no "bubble reputation," and must have prepared any one versed in the first rule of arithmetic for the maturity of the new comer. This—which there is no overlooking nor escaping from—is out of proportion disadvantageous to a *débutante*. A public, growing older along with its favourite forgets (partly perhaps in self-protection) the lapse of time. But a stranger who has reached "the grand climacteric" ere the intercourse is begun, must possess more than ordinary genius and power to accomplish a friendship with an audience so fastidious as our London one is naturally made by the presence of the most distinguished vocalists of Europe.

Time must have been when Madame Tadolini's voice would, of itself, have established her here within the compass of a single act. In spite of its perpetual vibration of tone, we can recognize its great original beauty of quality and evenness throughout its compass. It has never been an expressive voice, like those of Pasta, Kemble, Lind,—nor a brilliant one, such as the organs of Sontag, Grisi, Dorus-Gras,—nor ready, like Persiani's or Cinti-Damou's; but it has been rich, sweet, and flowing,—like clear of toughness and tenuity. Its compass has been more than two octaves—from *a* in the tenor scale to *c*, perhaps higher, above the

line; its intonation, by common report, has always been singularly perfect. Its executive power is still sufficient:—but in nowise extraordinary, if we are to judge Madame Tadolini by Saturday's performance. So much had been said to us of her elegance and volubility, that we were surprised by the absence of graces, by the unevenness of her shake, and by the impression that the scales in her final *rondo* were just as much as she could manage. How differently does Persiani play with and embroider the music of 'Linda'! But some retrenchment in executive fluency may have been rendered necessary of later days; nor must we forget that the modern Italians disdain all vocal perfection as undramatic, so that our disappointment may have been the delight of Milan and Naples.

It appears obvious that Madame Tadolini's reputation as an artist must have been gained by natural charm of organ and the manner of her singing—rather than by any extraordinary gifts as an actress. In the second act she showed too much of the *soubrette* when affronted by the *Marquis*—was too little moved on being recognized by her father. Her scenes of madness were better. But that *Linda*, as we are assured, is her part of predilection, we might have fancied that Madame Tadolini must be seen to greater advantage in more maternally characters,—like *Lucrezia*, or the *Dogaressa* in 'Marino,' or the *Elisabetta* and *Semiramide* of Rossini. She was heard with close attention, greatly applauded, and loudly recalled. But in the sentimental or comic repertory—in operas of *mezzo-carattere*—she can scarcely fascinate the town:—and we must describe her success as one of esteem, not enthusiasm.

Mr. Reeves, whose *début* was another feature of interest, passed through his share of the ordeal with entire good fortune. The part of the lover is not one of those best suited to him: great, too, are the difficulties of an appearance in a theatre where an English vocalist is sure to be exposed to carping behind no less than before the curtain. Further, nothing could be more tasteless than his costumes. But he proved himself worthy of the warm reception bestowed on him, in the first act; and in the second, by his careful and impassioned singing of the romance, won an enthusiastic *encore*. Few more valuable acquisitions could be made by any theatre,—since our new tenor has youth, health, and strength. Let him only add to these the wise and steady development of his gifts,—practise for evenness and flexibility,—subdue that desire for "tyrannous strength" which at times gives a *twang* to certain of his notes,—and clear his articulation. No one of the above improvements is beyond his easy reach. These attained, the first honours in his profession await him,—since he has feeling as well as power. Nothing, as we have said, could be more gratifying than his reception, or more complete than his success.—Since the above was written, Mr. Reeves has quitted *Her Majesty's Theatre*, assigning for reason the refusal of Mr. Lumley to fulfil his promise of giving him the tenor's part in 'Lucia,'—which he had expressly stipulated to perform, and in consideration whereof he sang in the 'Linda.' Mr. Balfe has addressed a communication to the papers denying this:—and there, we suppose, the matter will rest.—Meanwhile, the theatre is the loser,—while our tenor has gained by proving that he can produce an effect in an ungrateful part. We have before observed that engagements are far too loosely contracted on both sides; as a case like this—no less than Signor Ronconi's separation from Covent Garden—clearly illustrates. We may return to the matter on some leisure opportunity, as one in which the "moralities" have been too largely overlooked.

To return to *Her Majesty's Theatre*. We must add a word in praise of yet another novelty in 'Linda'—Signor Coletti's admirable singing and acting in a part the pathos of which was made bathos by Signor Fornasari.—Nor can the *Pierrotto* of Mlle. Schwarz be passed over,—on diametrically opposite grounds. There is no method in her singing to compensate for a defective and toneless voice, fatigued, it appears, beyond possible recovery. We forbore interrupting the chorus of praise which received her on her arrival; but forbearance has a limit, since "silence" may be read to give consent,—and consent in this case would be treason to the Brambillas, Shaws, and Albonis whose performances have made

so charming a variety in the operas where they have appeared.

On Thursday evening Mlle. Lind's appearance in 'Lucia' excited the enthusiasm of a crowded audience. We are, possibly, harder to please—as those who pretend to hold the balance should be—and found the impersonation and the musical execution of the character somewhat at variance. Mlle. Lind looks the Lammemoor Shepherdess to the life; her acting, too, is full of study and thought,—here and there marked by those happy touches which belong only to first-rate genius. Among these was her second reading of the fatal letter in the second act. The contract scene was, perhaps, too elaborately wrought up in the German fashion—but still beautifully executed. Her madness was fearful. But musically, there is no doubt with us that Mlle. Lind's desire for the highest tragic honours made her pitch the character in a key not its own—essentially *troppo forte*. Her execution was, throughout too vehement. There was no delicacy and softness such as Madame Persiani and Madame Dorus-Gras gave to the part, but in their place passion and force, producing an impression of effort from first to last,—and though brilliant and impressive, fatiguing because misplaced in a character the distress of which should touch by its very gentleness. Then, in general management,—in the accent and phrasing of this conventional Italian music,—both the Italian and the Belgian lady surpass Mlle. Lind: on the other hand, she broke out into a *cadenza* or two of exquisite finish and felicitous originality, never to be forgotten. On the whole, we think that we now see the limits of Mlle. Lind's operatic powers. She need never fear losing her charm so long as she moves within these;—but her notion seems to be to experimentalize beyond the boundary without which the chances of failure become equal to those of success.

Signor Gardoni was, for the greater part of the opera, as much too gentle in his singing as Mlle. Lind was too loud in hers:—the tenor part thus falling from principal to secondary interest. He was *encored* in the 'Malediction'; but surely this could only have been as a counter-demonstration to the disapprobation foolishly manifested throughout the evening by a part of the audience, who thought their interference might right Mr. Reeves's quarrel. Signor Coletti sang nobly. His expression always touches the point to be hit; and thus, however small the part he takes, he is sure to attract attention and secure sympathy.

ROYAL ITALIAN OPERA, COVENT GARDEN.—That 'La Favorita' affords admirable opportunities for *mezzo-soprano*, *tenore*, and *baritone* to display themselves in expressive singing is unquestionable: nor less to be recognized is the picturesque solemnity of its fourth act. But not even such legerdemain as the Grisis and Marios command will ever make the opera other than it is—a painful story, set to generally uninteresting music; which, however calculated to please the public of Paris, will hardly retain favour in England. Something, possibly, might be done by a skilful compression of the two first acts, and by the omission of the *ballet* (which, according to British taste, is merely so much time wasted and interest retarded); but this, at best, would be a provisional measure,—like other provisional measures to be set aside by the first absolute success, and only sufferable because of the present dearth of practicable operas under which we are labouring.

All that could be done for 'La Favorita' by *miss en scène*, orchestra, chorus, and two principal artists has been done at Covent Garden. There has been nothing to approach Signor Mario's singing of the part of *Fernando* since Rubini left the stage. His *Romance* in the fourth act was *encored* with that sort of applause which must be "corn, wine, and oil" to an artist hungering for triumph (few knowing better than those on the stage when plaudits ring hollow!); the subsequent Duett, too, was something like the *ne plus ultra* of dramatic singing. Signor Mario acted with more than usual passion; not, it may be, equalling the original *Fernando*, Duprez, in the third act,—but looking younger, and being in his bearing more chivalresque, more unconscious, and therefore better fitted to the part.

The highest praise must be given to Madame Grisi as *Leonora*,—whom the music exactly suits. She

was in best looks, best voice, and fullest dramatic force on Tuesday: her performance thus making a whole not to be equalled by any contemporary *donna* on the stage. We are now in a condition, be it remembered, to say this advisedly. That rivalry and comparison have helped, not harmed, Madame Grisi is susceptible of mathematical proof. The long array of notable dramatic vocalists who have been heard since 1834, when she first appeared in London, have not among them robbed her of a single great part: *Norma*, *Anna Bolena*, *Semiramide*, *Lucrezia*, *Donna Anna*, *Susanna*, and the like. This will be recollected when her character as an artist is written: but it is justice, too, to state it now, as assigning her a place peculiar and not to be disputed among the six rival songstresses at present here. The alternate delicacy and lustre of her voice, the finish and power of her singing in the duet which closes a long and trying opera, will henceforth be among our remembered marvels.

We have seen no English stage effect like that of the cloister scene in the fourth act: a piece of gorgeous and impressive reality in which Mr. Grieve has equalled the best interiors of the *Académie*. (In open-air landscapes, &c. it is needless to say that our scene-painters are beyond all rivalry.) We must now speak of less excellent things. The part of *Baldassare*, naturally fell to the lot of Signor Marini; but he cannot be counted on, and sang frequently out of tune: while the glories of *The King* suffered and depreciation in the keeping of Signor Corradi Setti; who also began very falsely and went on from first to last in that grim, coarse style which we have so often stigmatized as peculiar to modern Italy,—where finish no longer bears a value. It is fair, however, to state that this appearance could not be helped.—Signor Ronconi, it was said in the house, having declined the part. However perplexing be folly and assumption like this to a management, it is suicidal so far as the "practitioner" himself is concerned. Such absurd and enormous egotism can have but one issue,—loss of engagement; it being impossible to keep open any theatre for the sake of ministering to the caprices of a woman—still less of a man. Further a waywardness and impracticability in which the Rubinis, Lablaches, Tamburinis, &c., never indulged themselves, so far from interesting, only irritate the public and are destructive to their exhibitors. Signor Ronconi has since addressed a letter to the papers, contradicting the statement—but he has quitted the *corps*—and before another season, the Royal Italian Opera must strengthen its basses or consent to be beaten by the Haymarket in this fundamental feature of a *corps*.

The third and fourth acts of 'La Favorita' made up for the languor of the two first: the chorus was twice *encored*, and the audience were wrought up to great excitement ere the curtain fell. But we do not, for all this, imagine that the opera will take permanent root on the English stage.

We ought ere this to have done our courtesies to the brilliant and showy *divertissement*, 'Nirène,'—with its amazing "Fête des Fleurs," But the length of our Opera-notices this week of necessity drives the *corps de ballet* into a corner,—and we must "talk *tableau* and *piquette*" on some future day.

HAYMARKET.—We have already noticed the interference of the Lord Chamberlain with the performance of Mr. Stirling Coyne's farce of 'Lola Montes,' at the Haymarket—in consequence of which it was suspended. The circumstance has excited much discussion and some indignation in theatrical circles; the piece having been previously sanctioned by the licenser in the regular manner, and the expense of its production accordingly incurred. Considerable objections lie to the dramatic office of the Lord Chamberlain; much prudence, at any rate, should be shown in its exercise. In the present instance, a compromise between his lordship and the manager has been effected. Some personal allusion having been suppressed, the reproduction of the farce, under the title of 'The Pas de Fascination,' has been permitted:—and in this form it is highly acceptable to the audience.

MUSICAL AND DRAMATIC GOSSIP.—Mr. Henry Field, of Bath, is dead: the only pianist resi-

dent in our provinces who was from time to time thought worthy of a hearing in London. He is lamented, moreover, by his townsmen as an amiable and cultivated man.—We must also record the death of Mr. Julian Kench: towards whom, as our readers may recollect, we were beginning to look as to a bass singer of promise—at a time when bass singers of *performance* are eminently wanted.—We hear, too, that Mdlle. Zoia, who was to have appeared at Covent Garden, died recently in Italy.

An engraving from a portrait of the composer of 'Elijah,' by his brother-in-law Hensel, is in the print shops; which as a work of Art, may possibly, come to be noticed elsewhere in our columns.

Each new *avator* only confirms the tidings brought by every continental letter-bag of the utter suspension of Art for the present in France. Here, for instance, is a note from a Neapolitan correspondent, from which it will be evident that the *Teatro di San Carlo* is no longer a shrine of harmony even before the curtain. Behind the same (as all green-room loungers must be well aware,) peace and concord are as rarely to be found as the Phoenix or the Unicorn in any average Arcadia.—"There has been a revolution," says the writer, "raging for several months in our theatres, without any satisfactory result. The scene-painters and scene-shifters, *ballerini* and actors, have been all in arms against the *impresario*—and we have had our share of their demonstrations. New government directors have been appointed several times, and eager deputations have waited upon the same with their complaints—all to no purpose. There have been placards posted up in every quarter round San Carlo,—rioting at Il Fondo, where the malcontents discharged an artillery of green-groceries upon the stage. It is needless to say, in the midst of discords like these, that the recent operatic performances have been singularly tame. The 'Nabucco' of Verdi, which was expected with great interest, has been a failure. The lovers of the *Maestro's* music lay the fault of this upon the singers,—Brambilla, Ferlotti, &c.; but the critics retaliate, and reply that if it be necessary to wait upon the operas of Mercadante, those of Verdi can be understood too well on a first hearing—and are understood by Neapolitans to be beneath the mark. Since 'Nabucco' the 'Marino Faliero' has been given, and 'Guglielmo Tell' promised. The provisional estate of the theatrical direction has been brought to an end (at least for the time being) by the Government. As regards San Carlo, it has finally decided to dissolve the engagement with the present manager, offering to whoever shall enter upon a new agreement, 50,000 ducats annually. The two theatres of San Carlo and Il Fondo to be kept open from the 30th of May till the end of the Carnival of 1849. If no acceptable offer to take the management be received, Government will undertake the pecuniary responsibility and management until such time as a desirable manager be found. And this, it is said, is done solely with the view of affording relief to those numerous artists who are now without the means of subsistence."

From public sources we learn the shutting-up of the theatres of Prague and Breslau,—the decay of the *Burg Theater* at Vienna, which is kept open by the artists,—the "bad business" done at Frankfort,—and the approaching stoppage of the historical opera house at Darmstadt, not to be "staved off," we apprehend, by such a revival as that of Mehul's 'Joseph,' which has recently been enacted. Out of all this bankruptcy, we believe, good may (we dare not say *must*) ultimately spring,—new genius be quickened and thrown up by the ferment. Meanwhile the predicament of affairs is sad enough. Let us here add, by way of contrast, a rumour of directly opposite character: namely, that Mdlle. Lind is hardly to be tempted to Norwich, for the Festival, on offers equal to those made to Catalani,—and exceeding (if we mistake not) the *honorarium* of Pasta and Malibran on like occasions.

The English play-goers may prepare themselves it seems, for 'La Reine Margot,' 'Le Comte de Monte Cristo,' and 'Le Chevalier de Maison Rouge' (quere the latter?), to

Show us how divine a thing
A ("Revolution") may be made:—

or, to speak without parables, we perceive that the entire *corps* of the *Théâtre Historique* is about to

give some representations in London—at a time when we are already disposed to cry "Hold, enough!"

In the midst of this universal crisis of storm, shipwreck and destitution, when every creature lucky enough to find a raft or spar to cling to or cock-bait to carry him over is making for perfidious and man-mon-worshipping England by way of harbour, the following petition has a solemnity, when reckoned up among the signs of progress, which is nothing short of tragic-comic. It has been just presented to M. Narraz, the Mayor of Paris, and is signed, we are assured, by MM. Auber, Halévy, Adam, Félicien David, and all the distinguished members of the *Conservatoire*.

* * One of the first acts of the government of 1830 was to suppress the pension which France had awarded to the illustrious author of 'Guillaume Tell' and 'Semiramide.' * * * Explanation can now be easily made for this incredible injustice. The Boulevard Montmartre, the name of which is already borne by many streets and one village, can now be made illustrious by bearing the name of the *Boulevard Rossini*; and with all the more reason, since the illustrious *Maestro* made a long residence on the Boulevard afterwards. * * * However, if this change be accompanied by any inconvenience, the name of Rossini could find a place at the corner of certain streets in the neighbourhood of the Opera, the names of which leave nothing to regret,—such as the Rue Talibout, Pinon, Chauchat, and others. * *

Expiation, indeed, with a noble and notable vengeance! How must Rossini (if he have kept his old habit of laughing at everything, *Revolutions* inclusive) be tickled by such a plan of justice and restitution proposed at such a time.

Meanwhile, a M. Gueymard has been trying the parts of *primo tenore* at the *Théâtre de la Nation*. Mdlle. Julienne, too, known here among the Belgian company, has appeared as the *Alice* to his *Robert*.

MISCELLANEA

The Post Office.—The following notice to the public, and instructions to all postmasters, sub-postmasters, and letter receivers, have been issued by command of the Postmaster-General:—"Henceforward the postage upon registered letters addressed to parts abroad and posted at those offices which are not restricted to the receipt of stamped and unpaid letters, may be paid either in money or by means of postage stamps, at the option of the sender. The registration fee, however, must be paid in money, at present. This modification of the existing regulation does not extend to registered letters addressed to places within the United Kingdom,—the postage upon which letters must still be paid in stamps. No exception is to be made to the rule which forbids a registered letter to be sent unpaid."

Miss Sedgwick and M. Nieritz.—In number 1040 of your valuable paper, M. Gustavus Nieritz, a writer of juvenile books of considerable ability and great repute in Germany, is accused of having appropriated Miss Sedgwick's 'The Poor Rich Man,' and published it as an original production of his own pen. The question has since been taken up by the German press, and M. Nieritz cleared of the effects of this most injurious imputation. It appears M. Nieritz is editing a periodical work for juvenile readers—in which, besides his own productions, contributions by other authors are received. In last year's series a free translation of 'The Poor Rich Man'—the contribution of a female writer, favourably known in Germany—was published. This, however, most unfortunately, omitted mentioning the name of Miss Sedgwick as the author;—and the fact remained unknown to M. Nieritz until pointed out to you. However, the work was not published under his name, but anonymously;—and it should be further stated, that the title of the separate impression, struck off by order of the publisher, does not state it to be by Nieritz, but runs thus:—"The Poor Rich Man, &c. &c., printed separately from the Juvenile Library edited by Gustavus Nieritz." Thus the error, no doubt, originated;—and it is hoped, that the admission of these explanatory lines in your columns will restore M. Nieritz to that literary rank which he held in the eyes of the English public, and sustain the reputation which he has so long and justly enjoyed in his own country. I am, &c.
N. T.

The Press under Louis Philippe.—It is stated that during the eighteen years of Louis Philippe's reign, fifty-seven journals were obliged to discontinue publication. Their writers and contributors were sentenced, in the aggregate, to an imprisonment of 3140 years.

Female College or School.—In one of your late numbers there was a short article on the Queen's College, London. Now, as we have here in Liverpool an Institution of a somewhat similar character, which is not likely to be of any into notice, it may perhaps be interesting to you and the public to have some brief account of its existence and progress. Four years ago, this day-school for girls was established at Blackburn House—the premises being spacious, airy, and private, with a good playground, and in every way suitable for the purpose. Lord Selkirk

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presented at the first meeting, when the Institution was first commenced into existence. A subscription to a moderate amount was raised, being limited to the first outfit and the maintenance of the guiding principle of the foundation being that of "self support." The schools were immediately filled by the class of females for whom they were especially intended; namely, the daughters of clerks—a numerous body in this commercial community—of tradesmen and of shopkeepers in the professional class for whom no sufficient means were previously in existence—scarcely any occupying the chasm between the schools attached to the various churches and chapels, which are half charitable establishments, and the regular ladies' boarding schools. The former of these are too low, both in association and scope of instruction, the latter at too high a charge, for this numerous but respectable body. Accordingly, as stated before, the schools were immediately filled; the attendance being, if we speak in round numbers, three hundred girls and eighty infants—the girls at a charge of 5*l.* per annum, payable quarterly in advance. The instruction given for this sum includes reading with a special attention to the knowledge of the English language, by means of grammar, writing, arithmetic, geography, drawing, vocal music, and sewing of every kind—books, slates, pencils, paper, and materials of all sorts being likewise provided. Occasional lectures are given on various subjects connected with chemistry and the physical sciences. As there are in the establishment ten or twelve normal pupils, lectures are from time to time given to them, and all the staff of teachers on the state and progress of education and teaching. In the extra classes, French is taught at 10*l.* 6*d.* per quarter—dancing at the same rate—arithmetic at 5*l.* per quarter. The infant department is carried on in a fine, lofty and spacious room, and is conducted in a very satisfactory manner at a charge of 2*l.* 2*s.* per annum. This large educational establishment, connected in management with the Mechanics' Institution, though entirely distinct both as to situation and funds, affords to the head mistress good apartments in the house, with domestic service, coal, light, and 130*l.* in money. The first teacher in the English department receives 80*l.* per annum, the second 60*l.*, the third 50*l.* Paying these salaries and others in proportion, with rent, taxes, and all other outgoings, the institution is self-supporting at the very moderate charge of 5*l.* a head,—having at this time in the last week, to its credit. It has been a point with the directors to employ female teachers in all the departments except the extra classes. Such a result must surely be encouraging to the friends of education, and induce them to establish similar institutions elsewhere, and so follow up this promising effort of the first school of its kind which has been commenced in England. As regards both pupils and teachers, the work is proceeding most harmoniously, and with advantage and satisfaction to all parties concerned. Liverpool, May 24. G. H.

Prussian Publications.—The barricades have produced many novelties, but none less expected than a jest book! It is published under the title of the 'Berliner Witzhagel.' It purports to be a collection of the good things said during the conflict and after it. Not a few of them turn, strange to say, on the cowardice or stupidity of the conquering party,—balanced by some hits at the formality and stiffness of the 'Soldateska,' which appear to be of older date. Much cannot be said for the "hail shower" of brilliancy; the German Joe Millers expend most of their genius in the title-page.—*Berlin Correspondent of the Times.*

The Passage through Torres Straits.—The report of the Hydrographer to the Admiralty on the route through Torres Straits, for steamers conveying the Australian mails, has just been published, by order of Parliament. It is dated September 24th, 1846, and runs thus:—"It is now acknowledged by every one, that a direct intercourse by steam between England and that group of colonies of which Sydney is the centre, would in a short time double her capital, her population, and her produce; and the only questions are, which will be the best line to carry it? and how can it be most economically maintained? Three-fourths of the whole distance are already performed by the Hong-Kong mail to Singapore; and if the Sydney mails were to branch off from that port, and take the eastern line by Batavia and Torres Straits, they would traverse smooth water seas, where a passage is certain at all seasons, they would at once supersede the steamer which the Dutch now run from Java to meet our packets, and they would likewise produce direct communication between Australia and China as well as the three Presidencies of India, which would be as beneficial to all those places as lucrative to the carriers. From Sydney the mails would be forwarded to the neighbouring settlements without delay, as there is a regular overland post to Melbourne, and another thence to Adelaide. Steamers now ply regularly between Sydney and Port Philip and Launceston, and easy contracts might be made for the furtherance of the mails to Swan River and New Zealand. Whereas by the scheme proposed in Mr. Sharpe's and other letters the steam-vessels from the day they quitted Point de Galle would

avoid all collateral aid in feeding their line, they would have to run direct for those miserable coral reefs called the Keelings or Cocos, which can scarcely be said to be inhabited, and which are so low and small that there would be a constant difficulty in finding them, and where the continual surf would much impede the business of coaling. Thence to Australia they would cross an open ocean, where the heavy western swell is notorious and peculiarly unsuited to steam navigation, and throughout which they would, during the winter season, be sure of tempestuous weather; and, finally, by this process, Sydney, the seat of government, would be the last place to receive Her Majesty's mails. If, therefore, Government is inclined to make any sacrifice in favour of those thriving and important settlements, by facilitating their rapid communication with the mother-country, I would urge their Lordships to recommend that it should be effected by a sufficient number of steam-vessels, of competent power, and by the Singapore and Batavian route.

F. BEAUFORT." **Steam Communication with Australia.**—The Colonial Secretary of South Australia (with a population of 30,000 souls) has successfully proposed an annual grant of 3,000*l.* for three years in aid of steam communication with the mother-country.—Since this vote passed the Legislative Council of the province, it has been calculated "out of doors" that if all the British colonies in the Southern hemisphere would contribute as liberally in proportion to their numbers, the aggregate contribution would be equal to 52,000*l.* per annum, or 1,000*l.* a-week,—more than enough to guarantee the success of an attempt which, after all, perhaps will not want any extraneous aid.—*Adelaide Observer.*

The Post-Office superseded.—Not many months have passed since we noticed Mr. Bain's ingenious marking electric telegraph,—by means of which symbols representing letters of the alphabet are marked on paper by electricity; and we predicted that means would soon be found of transmitting along the telegraph-wires exact copies of written communications. What we then deemed probable has now been realized. We have this week seen a specimen of writing by the copying telegraph invented by Mr. F. C. Bakewell; wherein words traced from the original were legibly copied on paper by an instrument that had no connexion with the one to which the transmitted message was applied, excepting by the usual wires from the voltaic battery. The letters traced on the paper appear of a pale colour, on a dark ground formed by numerous lines drawn close together. The communications thus traced, we understand, may be transmitted at the rate of five hundred letters of the alphabet per minute of ordinary writing; and were short-hand symbols employed, the rapidity of transmission would be quadrupled. When this means of correspondence is in operation, instead of dropping a letter in the post-office box and waiting days for an answer, we may apply directly to the copying telegraph, have it copied at the distant town in a minute or less, and receive a reply in our correspondent's handwriting almost as soon as the ink is dry with which it was penned. There are various means, too, for preserving the secrecy of correspondence; the most curious of which is, that the writing may be rendered nearly invisible in all parts but the direction until its delivery to the person for whom it is designed. The operations of the copying telegraph are not limited to the tracing of written characters. Letter-press printing may be copied with even greater rapidity than writing, and fac-simile copies of the morning papers may thus be transmitted to Liverpool and Manchester long before the papers themselves are delivered to their readers in London. The means by which these astonishing effects are produced we are not at present permitted to state, as the invention is not yet protected; but we are assured that the method is simple, and that the mechanism is neither costly nor likely to get out of order. It is, indeed, one of the peculiar features of the copying telegraph that it cannot commit errors, because the communications it transmits are fac-similes of the original writing.—*Spectator.*

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